

Rage Against The Machine Gets 'Evil' On Epic Album SEE PAGE 9

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

MARCH 23, 1996

MARCH 26TH

#82871

Record Clubs Focus Of Closed-Door Meeting Retailers To Formulate Game Plan At NARM Confab Pam Horovitz, executive VP of NARM, confirms that there will be a meeting to discuss Jenner & Block's

findings at the March 21-25 conven-

tion in Washington, D.C., but declines

This is the first of a two-part series on record clubs prepared by Ed Christman and Don Jeffrey.

NEW YORK-A select group of large retailers and wholesalers will meet behind closed doors at the upcoming National Assn. of Recording Merchandisers convention to

diseusa potential legal remedies to what they consider onerous practices by record clubs, sources say The meeting is being organized by

NARM as a forum to discuss the findings of a study it commissioned 18 months ago from Chicago-based law firm Jenner & Block, which was hired to investigate the practices of record Junos Swept

By Morissette

HAMILTON, Ontario-Winning five major awards, Maveriek's Alanis

■ BY LARRY LeBLANC

to comment further.

The two major record clubs are BMG Music Service, owned by Bertelsmann Music Group, and Columbia House, jointly owned by Warner Music Group and Sony Music Entertainment Spokesman for the record clubs declined to comment on the meeting. to which club representatives have not been invited.

Retailers have long complained that record club introductory offers that advertise "11 CDs for the price of one, with nothing more to buy, ever devalue the CDs sold in stores. Additionally, retailers complain

that they want a level playing field. Retailers pay about \$10.65 for each \$16.98 CD purchased, while record clubs' costs are considerably less, due to licensing deals out be-

tween the clubs and the la-Sources suggest that due to the lieensing arrangements, record clubs get at least 50% of their product for free and that their mate for the other 50% are less than half of the wholesale

cost to retailers. The two record clubs generate \$1.15 (Continued on page 95)

MUSIC TO MY EARS



Island's Cranberries Serenade The 'Faithful' SEE PAGE 3

Hootie & Co. Try To Repeat History On 2nd Atlantic Set ■ BY ED CHRISTMAN

BY MELINDA NEWMAN

NEW YORK-It may seem the height of lunaey for a hand to release a new album while its current project remains cozily nestled near the top of The Billhoard 200, but

for Hootie & the Blowfish, the April 23 release of "Fairweather Johnson" can't come too soon When we were out on the road last summer, we

were already getting sick of

the music from 'Cracked Rear View,' " says guitarist Mark Bryan. "We knew we had a lot of really good new stuff, so we were more excited about doing a

As bassist Dean Felber puts it, "It's like having a story to tell or a new joke. You can't

wait to tell someone. You're not worried about the last joke and how good it was; you've got a new one." For anyone who

may have missed 1995. "Cracked Rear View, the band's 1994 Atlantic Records debut, has been certified by the Recording In-BILLBOARD EXCLUSIVE dustry Assn. of America for

sales of more than 12 million units. According to the RIAA, "Craeked Rear View" is behind only "Boston" (15 million) (Continued on page 88)

BMG Sales Plan Gets Mixed Review

NEW YORK-In an attempt to enhance sales of catalog and front-line product. BMG Distribution has overhauled its terms of sales to its account hase. Among the

early payments, ongoing catalog deals. and extension of new-release deals eyond street date. According to a BMG letter sent to the

changes are an increased discount for

account base March 12, accounts now have the option of taking an even larger early payment discount if they pay within 30 days, instead of 60. The distributor will offer accounts

the option of taking a 3% discount if they pay on the 10th day of the month following receipt of an order. If accounts choose to stay with the traditional early payment time period of the 10th day of (Continued on page 86)





Morissette swept Canada's 25th annual Juno Awards, held March 10 at

Copps Coliseum here.

Morissette took home awards in the female-dominated Junos for (Continued on page 47)

THE BILLBOARD SPOTLIGHT





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You'd think that a career highlighted by three Grammy. Awards, two MTV Video Music Awards, an Academy Award nomination, a Band of the Year nod from Rolling Stone, and a stack of album of the year lists would give these guys a COLOSSAL head.

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RENTALS UNDER SIEGE 2: DARK

No. 1 ON THIS WEEK'S UNPUBLISHED CHARTS RLUES

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THE BILLROARD LATIN 50

REGGAE WORLD MUSIC

BILLBOARD MARCH 23, 1996

Cranberries' Hymns 'To The Faithful'

People are destined to overlook the poetry in their lives until the day they can recognize its absence. By appreciating the merest build ing blocks of each momentous occurrence, the Cranberries have created music that is more mythic and consequential than many of the

intentional big statements rock'n'roll has attempted in the '90s. "It's strange how we all find reasons for not dealing with things that are in our faces," says Dolores O'Riordan, the fervent lead singer/lyricist of the Limerick, Ireland-based rock quartet, which also includes brothers Noel (lead guitar) and Michael Hogan (bassist) and Fearpal Lawler (drummer). "And yet when we write these simple songs about family, growing up, love, and death, most people generally enjoy the

sions they bring about." She shrugs with a shy grin. "So if it's uncool to write about these matters, I guess we don't care to be cool.' "Sometimes there's so much emphasis on image, but we were always under the impression that the music would say who and what we are adds the soft-spoken Noel Hogan, as if describing his tender cloud-

bursts-of-chords guitar style and the defenseless sen-sibilities of "To The Faithful Departed" (Island, due May 7), the Cranberries' third album. If the band members seem reticent offstage, they are strikingly unwary in their music, examining post-adolescent apprehensions in such early hits as "Linger" and "Dreams" from 1993's "Everybody Else Is Doing It, So Why Can't We?," and then shielding their hearths against the sectarian violence that is Europe's spreading affliction on "Zombie" and "Ode To My " from 1994's "No Need To Argue.

To The Faithful Departed -- whose title is derived from a Catholic homily for the deceased—continues in the same vulnerable vein as the group's previous work, offering a benevolent yet unblinking look at the fragility of life and the preciousness of its passing pleasures. Pairing pretty music with tangible dismay ("Hollywood," "When You're Gone"), triumphant riffs with terrible tragedy ("Warchild," "I Just Shot John Lennon," "Bosnia"), and anthems of derring-do with prayers of grateful relief ("Free To Decide," "Electric Blue"), the Cranberries have arranged a 13-track

psychic circuit of our social wilderness that is as sincere as it is absorbingly ceremonial Ireland is e place where fact and fable co-exist with equal force. The

procession of somber tests, surprise setbacks, and uncertain final judgments on "To The Faithful Departed" carries hints of the Stations of the Cross, as well as flashes of Ireland's sardonic classical storytelling a la Yeats, Sean O'Casey, and Flann O'Brien. But most of all, the stir-ring compassion of the material recalls "The Children Of Lir." one of the saddest tales in Irish folklore, in which a stemmether, driven mad with envy by husband King Lir's love for his four children, transforms them into white swans for 900 years. Stricken with guilt, the stepmother relents somewhat and gives them the gift of song

The sense of being stranded or victimized in a disaffected world permeates the drug-besotted households portraved on "Salvation. new album's first single. "It's looking at a dark subject in a lighthearted way." Dolores explains, "Kids go straight for the things they grew up being told not to do, and then parents, because they love them and they're upset, begin behaving arefully toward them. "I was writing that from the aspect of me becoming a woman, think-

ing that I'm going to be a mother in the next five to 10 yearsit seems it was only five to 10 years ago that I was e defiant child. thinking my mother was a pain in my butt.

SHOWCASING LATIN MUSIC

America bureau chief John Lennert reports.

MUSICAL REVIVALS ON CD

Dolores Mary Eileen O'Riordan was born Sept. 6, 1971, and grew

up outside of Limerick in the village of Ballybricken, the youngest of

seven children by Terence O'Riordan and the former Eileen Greensmith. "My dad's mother came from a family of tailors who made clothes for the Irish army," says O'Riordan. Dolores' mum embarked on a catering business after her husband, who played the button accordion, was injured in a serious motorcycle accident. Domestic distress intensified when O'Riordan's older sister acciden-

tally burned down the family home, but music was a mood-lightening instay as kindly neighbors beloed the industrious clan relocate. When young Delores wasn't assisting her mum or helping her older brothers with their mobile food concessions, she was playing piano, the tin whistle, and bothrán; learning the squeezebox from her dad; and entering the annual Slogadh music and folk dancing competitions.

By her teens, O'Riordan was writing verse, singing with some local cover bands, and dividing the rest of her time between Laurel Hill public school, for which her mother scrimped to send her, and part-time

employment at Cassidy's clothing shop and the Dunnes Stores chain. Meeting the Hogans and Lawler (whose combo then went by the pun Cranberry Saw Us) through a local girlfriend, she auditioned in 1990, took tapes of Noel's chord changes home, and constructed a forlorn song around them called "Linger."



The quiet realm the band left behind is recalled in "The Rebels," in which Dolores reflects on "the 2-liter containers of [hard] cider that we'd take down to drink by the River Shannon, because there were never any police there." She says that "I Just Shot John Lennon" is a song about "someone my age being

deprived of seeing him in the flesh. I also made sure I didn't mention the name of the man who took his life, because he's as irrelevant as John Lennon is extraordinary. She also wrote "Joe," a requiem for her late grandfather Joe Greensmith, a supportive "second dad." Once chided as rustic curiosities, the Cranberries have coalesced into a hardy, close-knit unit, happy in their private lives, protective of

one another. "I married two years ago," says O'Riordan, and Noel and Ferrie are setting married, too. We've been through so much to gether as a band; I think everybody's decided to keep their heads together and follow their hearts. Which returns us to the tale of the "Children Of Lir." who regained human form after their ordeal but were so debilitated that they expired shortly after a long-postponed baptism, finding salvation in the after-world Celts call "The Land Of Eternal Youth." This may be why King

Lir decreed that no swans in Ireland should ever again be mistreated or killed. The edict remains in effect to this day. "A lot of what we sing about on To The Faithful Departed" is done, Rebels' reflects that, and my grandfather Joe, I guess his song is part

and we can never go back to it or regain it," O'Riordan says. "The of my acceptance that he's gone-and so is my childhood."

BILLBOARD

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- Oscar Wilde



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Editorial

Alternativity: Freedom To Explore All Options

another choice or possibility" or a "substitute" to the word's most expansive meaning: "selection, action, or performance done by turns," i.e., pursued one way, then another,

until all available options are explored. It seems fashionable in some media circles to cynically attempt to determine whether a given rock, pop, jazz, country, or hip-hop recording or performer is genuinely "alternative" in nature. Criteria used for such exercises usually include the image and recent traits of the record label, the previous musical backgrounds of the musicians involved, and the varieties of collaborative effort in songwriting, production, or live presentation. Certain new artists working with established/eclectic collaborators are being sniped at for being less than credible in their endeavors, while others who enjoy initial success through renditions of songs written by associates are somehow permitted safe passage.

Thankfully, emerging talents of earlier eras, including Duke Ellington, Nat "King" Cole, Quincy Jones, the Bestles, Willie Nelson, and Joni Mitchell, had the instincts to disregard such jaundiced prattle and press on precisely as they damn well pleased. Indeed, scrutiny of a century of Billboard's back pages, as well as the weekly experience of assembling this publication, have long since taught us that most pejorative appraisals of musical categorization are trite in nature and enbeneral in innort.

Billboard has spent a century coining

and/or chronicling the use of assorted chartand genre-related terms as they pertain to the music industry, whether they once described a general sound (country & western, rhythm & blues) or now trace a developmental new stage of commercial achievement (Heatseekers). As a rule, we've tried to keep these coinages discerning in nature yet openended and nondogmatic in tone, partly because they exist primarily to serve traderelated marketing and formatting efforts and partly because they should be as flexible as

the ongoing evolution of the music itself. Veteran musicians understand that most performers who gain a measure of creative visibility or commercial success usually have a complex history and a varied portfolio of prior experience. This seasoning often encompasses formative musical training, earlier recording and publishing deals, and assorted bands of assorted genres, plus a firsthand knowledge of the pitfalls and hard knocks that temper one's best work. Veterans also recognize that any truly viable career customarily shows its worth in the long haul, with even the most esteemed artists continually experiencing seasons of growth and change, along with an ebb and flow of popular acceptance

Another key aspect of artistic maturation is collaboration, whether it transpires between current band members, outside colleagues, or kindred songwriters, arrangers, and producers-particularly those from different stylistic schools. Any serious artist cultivates the original involvements that lead

phosis, and collaboration is a time-honored route to these results. Moreover, the spirit of collaboration is generally a cause for joy among musicians, since it validates/exem plifies the bridges of communication between distinct muses that are the goals of all creative expression.

Important artists who enjoy multidecade spans of creative influence and commercial impact are characteristically those whose dynamic creative alliances and attendant rule-breaking help to define their output. Historically, such musicians have mined a wealth of genres and tested an array of restraints-until ultimately, the artist's name becomes the only fit adjective for the uncompromising stature of the sound being forged.

Meanwhile, Billboard favors the coinages and trade terms that help to organize-but not limit-the multifarious convergence of art and commerce in the marketplace. Billboard celebrates simultaneously the creative drive that ignores or decries cynical road maps and preset stylistic paths for musical fulfillment. It is the artists who pioneer and define the parameters of our

Indeed, whenever there exists an atmosphere of petty jealousy, critical conservatism, or restrictive rule-setting in the music business, the only true "alternative" artists will be those who disregard/defy such atticudes and continue to take sagacious steps in unsanctioned directions.

COMMENTARY

When Arts Funding Is Cut, The Loser Is Society ■ BY CHARLIE HADEN

Art for art's sake? How about for our country's sake? In the debate over government funding, what seems to have been missed is the arts' importance, even necessity, to a growing and prosperous society. It's more than simply a matter of national pride, it's a matter of values. The United States is the great country it is

today because it values imagination and creativity. We don't just imitate, we invent. We're a country of immigrants and pioneers, people who imagined a better life across the sea or over the mountains and created it. That spirit of exploration is what shaped us. The idea of America is empty without it. But what inspires imagination? How do you

learn creativity? By experiencing art, in all its forms, by nurturing its soul within each of us. We're a country of new ideas, of improvisation, whether in politics, science, or in my field,

jazz. One of the few original art forms that sprang from this soil, jazz could not have been created anywhere else. It's the most improvisational of genres, and I find its country of origin to be no coincidence. Juzz teaches the importance of spontaneity, of living in the moment It's about invention, discovery, taking risks, challenging the mind. e arts promote creative thinking. The fact

that Einstein played the violin and Nobel Prize winning physicist Richard Feynman played percussion in a jazz group illustrates how creativity in one endeavor is reflected in another. Both art and science are about making choices.

My education in music has taught me more

than just how to play jazz and compose. There's an analogy to sports. Participating in sports is not a good thing only because it's a form of exer cise, just as engaging in the arts is not a good thing only because it is entertaining. Both are important to us individually and as a nation because of the positive values they teach-about working in groups, team spirit, a sense of fair play and competition, and the desire to excel. I find it ironic that the naysayers talk about character and values without considering that those are the very things art and music teach. I've seen jazz and improvisation act as a cat-

alyst, getting kids to think with the full potential



'Richness in the arts has to do with depth and variety

The recipient of e Guggenheim Fallows and two NEA grants, renowned jazz bassist/composer Char-lie Haden is the founder of the Department of Jazz Studies et the Celi-

of their brains and spirits. But if creativity isn't nourished early in school, a young person's growth is stunted. Without inspiration to start with-whether it's a free jazz concert in South

public television-we may lose them forever. This isn't an issue of supporting entertainers

or encouraging the occupation of the performance artist or professional jazz musician. It's about deciding whether someone who may some-day become a lawyer or doctor or architect or whatever will more likely be a better person if he or she has experienced the arts. I believe the answer is clearly yes. The benefits to society in the character and quality of our citizens for outweigh the meager monetary costs. If federal arts funds are cut off, the effects

will trickle down to states, to counties, to cities. Free concerts, educational programs, and community outreach efforts will suffer. Fewer children will be touched by the arts. For many children, such concerts and pro-

grams are the only contact with live classical music, with opera, with ballet, and with arts that do not enjoy the assent of the commercial mass media. Take sway PBS and National Public Radio, too, and they can't even find that inspiration on their radios or television screens. The arts are not elitist, they are populist. They become elitist when only those who can afford them are permitted to experience them.

Those proposing cutbacks in or elimination of the National Endowment of the Arts and the Corporation for Public Broadcasting rest their argument on the notion that the arts should be subject to the same laws of natural selection as any other economic activity. But when arts that cannot support themselves commercially in this country-largely due to the suffocating domi-(Continued on page 97)

Articles and letters appearing on this page serve as a forum for the expression of views of general interest. The opinions offered here are not necessarily those of Billboard or its management. Letters should be submitted to the Letters Editor. Commentaries should be submitted to Commentary Editor Murilyn A. Gillen, Billboard, 1515 Broadway, New York, N.Y. 19936.

BILLBOARD MARCH 23, 1996

Presidential Candidates Guest As MTV Taiwan VJs

■ BY GEOFF BURPEE

HONG KONG-The political tension between mainland China and Taiwan did not deter MTV Asia from offering guest VJ slots to the island nation's presidential candidates last month for a "Choose Or Lose" election special aired on the network's local. Mandarin-lan-

guage channel. "MTV is a unique medium, and it's our job to connect with young audiences around the world," says MTV Asia president Peter Jamieson, "We wanted to give politicians an opportunity to connect with that audience."

Three of Taiwan's four presidential candidates participated in the program, which was a special edition of MTV's regular guest VJ slot. It was shot at different locations in the nation's capital Taipei. Notably absent-despite an invitation-was incumbent Lee Teng Hui.

MTV Taiwan communications manager Garand Wu says that Lee, who raised the ire of mainland Chinese officials with a visit last year to his U.S. alma mater. declined because time constraints forced him to turn down political debates on "hard news" channels. so an appearance on MTV would be seen as spurning other local

"[Political] PR departments in Taiwan arrange media in cate-gories A, B, and C," says Wu. "We were A, because they said [the candidates] cannot afford to ignore the power of youthful vot-" He adds that MTV Taiwan GM Ni Chung Hwa conceived the

idea for the special. The election takes place Saturday (23). The voting age in Taiwan

Opposition party chief Tong Ming Ming did his slot from a Taipei baseball stadium. He (Continued on page 91)

Seizure Of Bogus CDs Has Nearly Doubled bled, reflecting the increasing popu-larity of that format, especially for il-licit DJ mixes. While seizures for bogus cassettes

RIAA Releases '95 Piracy Statistics

decreased to 1.1 million, down from 1.4 million in 1991 (and a high of more than 2.5 million in 1992, before RIAA efforts and outreach programs took hold), CD seizures were on the rise, with 25,652 seized in 1995, compared



Steve D'Onofrio. RIAA executive VP and director of anti-piracy, says that his unit is "keeping on top of the problem" with the help of the legitimate DJ community, as well as through cooperation with CD plants participating in RIAA's plant-education program

Overall, D'Onofrio says, a combination of tough new state laws, a GATTrelated federal anti-bootleg statute. arrests and indictments, and inroads into the Latin music piracy problem have brought about the successes

Yet, most important for the continuing success of the RIAA's anti-piracy efforts, RIAA officials say, is the emergence of civil lawsuits as a major tool, such as the one in Puerto Rico last year that resulted in a judgment of \$2.1 million, the largest ever for piracy. Such suits have had a ripple effect throughout the pirate and bootleaguer underground

Another civil suit was brought against a major raw supplier to cassette hootleggers

The success of the RIAA's antipiracy programs, combined with the (Continued on page 95)



with label executives after the final performance of her yearlong residency tour.

Jewel's album "Pieces Of You" has been on Billboard's Heatseekers chart for 24 weeks, and the video for her latest single, "Who Will Save Your Soul," is airing on MTV and VH1. Pictured backstage at the Roxy in Los Angeles, from left, are Jenny Price, West Coast A&R rep, Atlantic Records; Inga Vainshtein, Jewel's co-manager; Jewel; Ron Shapiro, senior VP/GM, Atlantic Records; Nedra Carroll. co-manager; and Danny Buch, senior VP, Atlantic Records,

U.S. Shares Jazz With Asia Hancock Among Top Acts On Tour

WASHINGTON, D.C .- Although he has a new album, "The New Standard." due out on Verve Tuesday (19). award-winning jazz pianist Herbie Hancock isn't on the promotional circuit right now

Instead, he's in Asia, where he is taking part in a 2 1/2-week concert and workshop tour of India and Thailand with seven students from the Thelonious Monk Institute of Jazz Performance, sponsored by the U.S. Information Agency.

Hancock will lead the students in a series of workshops, master classes, and concerts in the Indian cities Bombay, Calcutta, Madras, and New Delhi through Wednesday (20).

From Wednesday (20) through Saturday (23), he will be joined in Bangkok, Thailand, by drummer Thelonious Monk Jr. and tenor sax giant Wayne Shorter for the remainder of the government-sponsored tour

No Charges In Cocker's Brit **Awards Debacle**

LONDON-Jarvis Cocker, singer of Britpop act Pulp, will not be charged for his invasion of the stage during Michael Jackson's performance at the Brit Awards Feb. 19.

Cocker admits to cavorting among Jackson's dancers at the event to protest what he perceived as the singer's self-importance (Billboard, March 2). It was alleged that several children were injured in the incident; Cocker was arrested and spent the night in a police cell. However, police announced March

12 that no charges will be brought against Cocker. Rival fans of Cocker and Jackson gathered outside the London police station where the anment was made IPPPCIARK MPARG

Hancock's part in the tour took a frightening turn during his second day in India, when he fell off a 12-foot platform during a publicity photo session while the group was visiting the Tai Mahal in Agra



March 9. As a result of the fall, the pianist badly cut his head above his right eve and required a trip to the bospital and 16 stitches.

HANCOCK Hancock was only a little worse for the wear, said manager David Pas-

sick of David Passick Entertainment. "He went on with the day's itinerary." The India/Thailand tour is the second USIA collaboration with the Monk Institute. In 1995, the Institute's Jazz Ambassadors (led by Monk) performed and shared the jazz experience with enthusiastic students and muslcians throughout eastern and southern The tour underscores USIA's long-

standing efforts to spread American iazz around the world, which began more than 35 years ago with the nowlegendary jazz radio program hosted by Willis Conover on its overseas Voice f America broadcasts. The tour is part of USIA's Arts

America program, which has also sponsored tours with such jazz artists as Dizzy Gillespie, Terence Blanchard, and Don Pullen, as well as with rockabilly artist Jeff Little and acoustic-music master Béla Fleck, among others.

Voice of America has also organized live concerts featuring artists as varied as Garth Brooks, Grover Washington Jr., and Chet Atkins for broadcast in other countries (Billboard, July 4, 1992). Hancock's visits follow the pioneer-

ing "jazz ambassadors" State Department tours in the '50s and '60s with Louis Armstrong, Gillespie, Dave Brubeck, and others, which, along with Conover's program, first kindle (Continued on page 97)

Chart-Track Buys Out Gallup Charts Division. Takes On Existing Contracts

LONDON-The new company formed by John Pinder, a linchpin executive of the Gallup Organization's music charts for many years, has completed its management buyout of the Gallup charts division.

WASHINGTON, D.C .- The anti-

Assn. of America has released its 1995

piracy statistics. The data show that

while traditional cassette piracy con-

tinues to decline and has reached a

five-year low, the seizure of counter-

feit and bootleg CDs has almost dou-

piracy unit of the Recording Industry

The deal was concluded March 8 and sees the fledgling firm, Chart-Track Ltd., take over Gallup's existing charts contracts with the Entertainment and Leisure Software Publishers Assn., IFPI Ireland, and the Billboard Music Group, which publishes Music Monitor. No financial details of the huyout were dis-

Pinder, managing director of Lon-don-based Chart-Track, says he is gratified to have finally concluded the buyout, which was prompted by Gallup's decision last October to leave the charts sector (for music and electronic games) and focus on other "core business" areas.

"We'll be looking to expand our business in the future and to improve on and broaden the service as far as possible," he says Gallup entered the U.K. music

charts field in 1983 and produced the industry's official sales rankings from then until 1994.

For ELSPA. Chart-Track will assume production of wide-ranging entertainment software charts, which cover as many as 20 product genres and configurations. These are compiled using sales data electronically captured from 2,500 retailers, including such chains as HMV, Virgin/Our Price, W H Smith, Woolworth's, Dixons, Currys, and Argos, and such specialists as Electronics Boutique, PC World, and Game

Gallup originally began working for ELSPA in 1989, and the Chart-Track arrangement signals a new three-year deal with the trade group. Its members include the eading software publishers, such as Virgin, Electronic Arts, Sega, Nintendo, Microsoft, Sony, and Ocean. Pinder says his firm also surveys U.K. computer hardware sales.

For IFPI Ireland, Chart-Track will continue to produce the weekly singles, album, and home video charts compiled from retail sales data from that country. Pinder says Chart-Track surveys 70% of the Irish music/video retail base, including Virgin/Our Price, HMV, Golden Discs, and Tower, Gallup has been producing charts for IFPI Ireland since 1991. The organization's men bers are the country's leading record companies.

For the Billboard Music Group, Chart-Track will assume production of the Independent Retail Chart, a weekly survey of U.K. indie music retailers that is published in Music Monitor and its European sister publication, Music & Media. Joining Pinder at the new venture

are former Gallup employees Rick Smith, Philippa Hayes, Douglas Turvey, and Dorian Bloch. "We're wbolly owned by staff and clients, Pinder says, adding that the buyout from Gallup means that Chart-Track will have the use of the U.S. company's newly developed software system for charts analysis. (Continued on page 98)

BBC Radio 1: 'Real Love' Not Sufficiently Fab

BY ADAM WHITE

LONDON-An aggrieved musician. A voice raised in Parliament. A leading article in The Times. The recent decision by the U.K.'s

national pop radio outlet, BBC Radio 1, to not add the Beatles' "Real Love" to its playlist bas been controversial. Station controller Matthew Bannister says the record is not of sufficient mer-"The Beatles were the greatest rock'n'roll band in the world, but 'Real Love' isn't suitable for our playlist," he says, suggesting that it is neither a strong song nor a strong performance. But the merit of "new" music by the Beatles is not the only issue for the (Continued on page 91)

Canada Network **And CMT Agree To Form Single Web**

NASHVILLE-Responding to a deadline set by U.S. Trade Represe tative Mickey Kantor, Country Music Television and Canada's New Country Network signed an agreement March 7 to form a single Canadian country music network. Kantor had set March 7 as the dead-

line for the parties-Rogers Commu-nications Inc. and RAWLCO Communications Ltd. of Canada and Gaylord Entertainment Corp. and Group W Satellite Communications in the U.S.—to resolve their differences and reach a pact.

The new network is subject to apoval by the CRTC (Canadian Radi television and Telecommunications

(Continued on page 88)



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Garbage's Serendipitous Success Popularity Falls Into Place For Almo Act

BY CARRIE BORZILLO

LOS ANGELES-Fate certainly had its hand in the development of Garbage whose self-titled Almo Sounds/Geffen debut rises to No. 70 on The Bill-board 200 this

Despite what she calls a "disastrous' audition, lead singer Shirley Manson joined Garbage and helped the band churn out one of the most interesting,

cutting-edge rock debuts of 1995. Garbage, formed by producer extraordinaire Butch Vig, became a Heatseekers Impact act when its stunningly eerie album-which vacillates between feelings of revenge, hate, and obsession-broke into the top half of The Billhoard 200 at No. 88 for the week



ending Saturday (16). Prior to that, "Garbage," released Aug. 15, 1995, spent 28 weeks on the Heatseekers chart, neaking at No. 2. It has sold more than 238,000 units, according to SoundSean. "It was a disaster," says the Edinburgh, Scotland-based Manson of her first session with the hand "Contrary to how peo-

ple perceive the three men in the band and despite their production credits, they were

terrified when I came in. I didn't know how to go about seeing how I would be vocally suited. We got on as human beings, and I've worked in hands but never as a session player. This was two parties totally uncomfortable with the situation There were only scratchy lyrics to sones like 'Queer,' and I had to ad lib."

Festivity. Social Change Panday to power as the first East Indian prime minister.

1996 Carnival Laden With

PORT-OF-SPAIN, Trinidad-Lady Wonder was named National Calypso Queen and Cro Cro emerged as the National Cal King at Trinidad and Tobago's 1996 carnival here. The victories came amid acrimonious debate over whether Cro-Cro's racially charged social commentary "Blackman You Look For Dat" was insulting to the country's 50% Indo-Trinidadian population

Cro Cro was not alone in adding a sociopolitical note to this year's carnival, which took place against a background of social convulsions wrought by a change in government leadership from the ruling People's National Movement to the opposition, the East Indian-led United National Congress.

Recent elections brought Basdeo

The ascendance of the UNC is

spurring Afro-Trinidadian uneasiness and, sometimes, ugly nationalism as



The social upheaval was re-LACK WONDER flected this year

in the calypso compositions of numerous contestants, who sang about race politics or made poignant calls for unity. Another serious note was sound-

ed during the pre-Carnival activities, which kicked into high gear in the days preceding Ash Wednesday (Continued on page 74)

Intercord Feeds German Tastes With Fool's Garden's 'Dish Of The Day'

■ BY ELLIE WEINERT

MUNICH-Dance music doesn't have to be Germany's leading music export

The new dish of the day from the largest market in Europe is the melodic, English-language pop-rock of Fool's Garden, The band's lilting single, "Lemon Tree," has been one of



the biggest hits in Germany this year, with 500,000-plus sales, and its album, "Dish Of The Day," is past the 250,000-unit mark.

Both have topped the country's singles and albums charts and are selling strongly in Switzerland and Aus-

EMI Records plans to release "Lemon Tree" elsewhere in Europe next month and anticipates a major

"I prefer to write lyrics in English." says Fool's Garden vocalist Peter Freudenthaler, "because it gives you more freedom to express yourself. I pick out words on the basis of their sound quality, like a painter who chooses colors. That's how I get my inspiration for a song."

He and co-writer Volker Hinkel ac-

knowledge that Sting and the Beatles are their major influences Freudenthaler adds that "Lemon

(Continued on page 18)

Warner, Reprise **Team With PBS** On Longform Vids

(Continued on page 97)

■ BY DOUGLAS REECE

LOS ANGELES-A unique allegiance is helping Warner Bros. and



AMERICAN PROGRAM SERVICE

Reprise artists and public TV stations reach new audiences. Warner Bros. began creating programs designed for public television in 1995. Its initial project, (Continued on page 97)

Japan Is Crazy For Carey Concerts, Ads Push Mariah Mania

■ BY STEVE McCLURE bum, "Merry Christmas," to more

TOKYO-Mariah mania has hit Japan. Mariah Carey's first-ever Ispanese concert

dates, which mark the start of a world tour have resulted in a huge wave of publicity here, including front-page pictures and arti-

cles in major na-

tional newspapers and coverage on widely watched evening news TV

Carey's three sold-out dates at the 50,000-seat Tokyo Dome are expected to boost Japanese sales of her 1994 al-

than 2.5 million units (including imports), making it the all-time top-selling foreign album in Japan, Until now, that distinction has been held by the soundtrack to "The Bodyguard." Meanwhile, Carey's 1995 album.

'Daydream," is closing in on "Merry Christmas" and could become Japan's all-time No. 1 foreign album by the end of March, according to trade reports

Carey is already Japan's top-selling foreign artist for 1995, according to the Recording Industry Assn. of Japan, an honor she also secured in

"The reason I've taken so long to do a tour is because so much is rely-(Continued on page 18)

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BILLBOARD MARCH 23, 1996

Sales Of Andy Griffith's Sparrow Set Spurred By TV

BY DEBORAH EVANS PRICE

NASHVILLE-Capitalizing on Andy Griffith's status as one of America's best-loved television nerties, Sparrow Communications is taking a two-part approach to the actor/singer's new album that includes a direct-marketing television campaign and a follow-up retail attack beginning April 2.

"I Love To Tell The Story," which features the veteran actor perform ing a collection of well-known hymns, debuted this winter via a television campaign featuring a series of 30and 60-second commercials that have been airing nationally on a wide variety of cable and broadcast stations.

The TV effort has been "a phe nomenal success " according to Scott Hughes, Sparrow's VP of special



"They tested the product in the fall, [but] they

didn't really roll ut until January," Hughes adds. "So at least 300,000 of those have been sold since January. It really is taking

(Continued on page 96)

Pavarotti Album Gets Behind Charity Europe, U.S. Targeted For London Live Set

RY PALII VERNA and JEFF CLARK-MEADS

Nothing is more touching than a

large gathering of friends except perhaps a large gathering of friends who use their collective power to make a contribution to a charity. That's what Luciano Pavarotti and

several of his high-profile counterparts in the rock and pop world have done by performing and recording together to benefit War Child, a charity devoted to improving the quality of life in war-ravaged Bosnia.

In the third volume of the popular "Payarotti & Friends" live-album series, the world-renowned tenor has joined forces with members of I/2, the Cranberries, and Duran Duran, plus Brian Eno, the Chieftains, Michael Bolton, Meat Loaf, Bosnian artist Nenad Bach, children's group Gam Gam, and Italian pop stars Zucchero and Jovanotti. The result of their collabora-

tion is "Pavarotti & Friends Together For The Children Of Rosnia A live album recorded last Sentem

her in the opera star's hometown of Modena, Italy, Pavarotti Friends" is due for release in the U.S. April 2 on London Records, following March releases in most European territories, including Italy, the U.K., and Germany.

Home video and laserdisc versions of the concert will launch simultaneously with the album release

The album includes a rendition of the hit "Miss Sarajevo," performed by U2 side project the Passengers with Pavarotti on guest vocals. "Pavarotti & Friends" also contains a performance of the U2 stanle "One." which has garnered significant airplay in

London VP Greg Barbero says The next 'Luciano & Friends' records had some strong angles for the Euronean market particularly the Italian market, but the artists had less presence in the U.S. than the artists on the current album. With Michael Bolton, Dolores O'Riordan, Meat Loaf, U2. etc., this is the best record we've bad

for this marketplace. Barbero says proceeds from record sales of "Pavarotti & Friends" will go toward building a music center in the Bosnian town of Mostar, which has been nearly destroyed by the war.

The object is to give children a place to go, an activity that will enrich them," says Barbero. "At this point, there's so little left standing in Mostar, this project keeps the music alive and helps the town rebuild itself

Barbero says that Pavarotti has already made a \$300,000 donation to the (Continued on page 98)

'Bibbidi Bobbidi Bach' Is Classical Fun Delos' Disney Sequel Has 'Heigh' Hopes

off"

■ BY BRADLEY BAMBARGER

NEW YORK-If you whistled while you worked to "Heigh Ho! Mozart." Delos International hopes you'll bop to "Bibbidi Bobbidi Bach." the label's sequel to its successful album of classical makeovers of Disney tunes.

Due March 22, "Bibbidi Bobbidi

Bach" not only reprises the charming formula of "Heigh Ho! Mozart," it continues a marketing program that favors sites on the Internet's World Wide Web (Billboard, Sept. 23, 1995). 'Heigh Ho!' has been so well-re-

ceived that we're going to keep doing what we've been doing especially on the Internet," says Al Lutz. Delos product manager. "For Heigh Ho!, almost all the first week's sales were from the computer [marketing], and probably as much as one-third of the sales overall." Lutz says that information

"Heigh Ho! Mozart" and "Bibhidi Bobbidi Bach" will appear on three of the five Disney news groups on the World Wide Web as well as on the Delos site. The label also sponsors the Disneyland Information Guide on the Net.

Using the Internet as a marketing tool is "a whole different way of reach ing people," Lutz says. "It enables a

smaller label to compete with the majors on an equal level."

Issued last July, Heigh Mozart" is Delos' best-selling release, at nearly cording to SoundScan. The album

peaked at No. 3 on the Top Classical Crossover chart in September. According to Blockbuster Music

classical buyer John Kuhnle, sales for "Heigh Ho!" put the album in the chain's top 10% for classical, and, he says, "the new one should do as well or better with all the publicity it'll get. A measure of that publicity will

(Continued on page 96)

Chilean Music **World Mourns** Scottie Scott

■ RY PARI O MÁROUEZ

SANTIAGO, Chile-The Chilean music world lost one of its most rospected figures Murch 2 when notod sonowriter Scottie Scott died after a long battle with hone cancer She was 52 Scott wrote more than 300 songs,

many of which triumphed at prestigious song festivals and were recorded by noted Chilean artists, such as Juan Carlos Duque and Eduardo Gatti, or by Latino stars, such as José José and Angélica Maria. Scott spent the last 10 years actively defending the intellectual (Continued on page 16)

First 'Performance Today' Awards **Pay Tribute To Classical Music** BY HEIDI WAI ESON sic critic for The Kansas City Star and

National Public Radio has announced the nominees for its first "Performance Today" Awards for classical music.

The awards, to be given in six categories, will be presented March 24 in the Catillian Ballman of the Sheraton Washington Hotel during the National Assn. of Recording Merchandisers convention in Washington, D.C.

The awards are intended to recognize artistic excellence, significant contributions to the field of classical music, and proven success at communicating to the widest possible classical music The winners will be chosen by Ka-

trine Ames, senior writer for Newsweek; Barrymore Lawrence Scherer, music critic for The Wall Street Journal; and Scott Cantrell, mu

chairman of the Music Critics Assn. All are commentators and reviewers for "Performance Today." The Heritage Award will be given to

a recording that helps foster understanding, appreciation, preservation, and colobration of classical music This category is not limited to historic recordings but may include compilations dedicated to a single composer, for example, or a new recording reflecting significant advances in re-

The award for radio debut artist of the year will be presented to a young performer or ensemble that made a first appearance in 1995 on "Performance Today." The award for debut recording of

the year will go to a young performer or ensemble making a first appearance (Continued on page 16)

XECUTIVE TURNTABLE

RECORD COMPANIES, Denis Handlin is appointed chairman for Sony Music Entertainment Australia Ltd. in Sydney. He was managing director/CEO. He will continue his duties as CEO. Relativity Records in New York promotes Mohammed Ali to VP of urban music marketing. He was senior direc-

tor of urban marketing/product man-Dmitri Matheny is named director of operations of Monarch Records in San Francisco. He was director of develonment for the San Francisco Jazz Factival Arista Records in New York pro-

motes Rani Hancock to associate director of A&R administration and Cord Himelstein to manager of special projects. They were, respectively. manager of A&R administration and coordinator of special projects. Karen Brown is appointed to a se nior creative services position at the Enclave in New York. She was GM of



Dedicated Records/BMG Interna-

lehiban Records in Atlanta names Gof Abbey VP of international, Gina Galvin VP of artist liaison, Van James VP of urban music promotion. Becky Lehner VP of distributed labels, Ken Masters VP of sales and marketing, Randy Sadd VP of nation-I radio promotion/Altered Records, Mika Talvitie VP of production, John Underwood VP of independent sales, Helen Urriola VP of press and video promotion, and Tracey Whiston VP of finance and accounting. All



held positions in their respective departments Leigh Armistead is named national

director of NAC/jazz/AC promotions at Discovery Records in Santa Monica, Calif. She was music director at KBZN-FM Salt Lake City. Streetside Records in St. Louis

omotes John Mandelker to CEO. Randolph L. Davis to president COO, John Karhoff to VP of operations, and Amy Fokins to controller. They were, respectively, president, VP, director of operations, and senior accountant





PUBLISHING. Jennifer Pyken is ap-

pointed VP of film and TV for Sony/ATV Music Publishing in Santa Monica. She was music supervisor at Tri-Tone Music BMI in Nashville promotes Olivia

Dunn to director of performing rights and Misha Hunke to associate director of performing rights. They were, respectively, associate director of performing rights and writer/publisher

relations administrator. Connie Ambrosch is named VP opyright and foreign administration for Leiber & Stoller Music Publishing





in Los Angeles. She was public relations director at Bug Music

RELATED FIELDS. Gregg Lindner is appointed senior VP of research for Scarborough Research in New York, He was technical director for Simmons Market Research.

VH1 promotes Janis Unterweiser to director of music programming. She

She was tour press director.

was manager of music programming. Kristine Ashton is promoted to ac-ount executive at the Mitch Schneider Organization in Sherman Oaks, Calif.



Dave Matthews Back With A Bang

RCA's 'Crash' Follows Still-Strong Label Bow

RY JIM RESSMAN

NEW YORK-When the Dave Matthews Band's second RCA album. "Crash." is released April 30, the label will be ready to exploit what executive VP/GM Jack Royner recognizes as "a unique opportunity for a new album "

He means, of course, the continuing momentum generated by the band's triple-platinum label debut. "Under The Table And Dreaming. which has been on The Billboard 200 for 75 weeks. The album peaked at No. 1I and was at No. 54 last week. The band's 1993 debut, "Remember Two Things," was an indie release. "Take away the Hootie phenome-

non, and Dave Matthews is one of the strongest staving-power albums out there," says Rovner. "Comple-menting sales, he has built an incredible foundation on the touring side. The guy can clearly sell out amphitheaters We'll have him back on the road in June Concert plans are key to "Crash"

and involve a major U.S. headlining tour as well as select appearances on the HORDE tour says Royner Matthews expects to stay out at



least a year or so-and relishes the thought. "I don't mind those long tours," he

says, "It's a good job and won't last forever, so I try to appreciate it." Matthews appreciates touring so much, in fact, that after completing

"Crash" in January, he commenced a short acoustic tour of the Northeast with longtime cohort Tim "Tim has played on all our albums, and he and I have played music

together since '87-longer than the band has been together," notes Matthews, who was born in South Africa and is based in Charlottesville. Va. "He's a phenomenal guitar player, and we performed together

we billed it Days Matthews and Tim Reynolds' to make sure people knew hour shows, and it was great, great

A tour to support "Crash," then, ls a given. Getting the new album heard in greater depth than its predecessor, though, is of great concern for both RCA and Matthews. There was a feeling in the band

at our bome office in Virginia that we would have liked a lot more singles out at radio, because there's a whole lot more there to us than [Grammy-nominated single] 'What Would You Say,' " says Matthews. "So the focus this time is to try to get more songs to radio. Certainly, I'd like to get as many out as we can. to avoid people who get hung up on just one song going, 'I hate the (Continued on page 14)



House of Rhise schare Cosh remisuad material from his new album for Ameri can Recordings, due later this year.

k.d. lang's Uncommon Stage Presence, Cowboy Junkies' Pleasing 'Disaster'

bu Melinda Newman

PLEASANT SURPRISE OF THE WEEK, PART 1: I beaded to the opening night of k.d. lang's three-night stand at Radio City Music Hall in New York last week expecting to hear her crystalline vocals and not much else. Much to my surprise, lang was a complete entertainer, not just a singer. Each song was set up with an amusing anecdote or history. She also endearingly and goofily pranced around the stage,

pretending to completely lack rhythm. (Or maybe she wasn't pretending?)

Not surprisingly, she relied more n material from her current album, "All You Can Eat," and 1992's "Ingenue" than from her country-inflected earlier works, although she presented a stellar version of "Pullin' Back The Reins" from 1989's fine "Absolute Torch And Twang" after performing a

campy, fun rendition of Lynn Anderson's "Rose Gar-

Unlike many singers whose voices mix with the other instruments, lang's hangs clearly above the notes, stretching out on top of the melody like a warm blanket. At one point, as she sustained a note in "Three Cigarettes In An Ashtray" that was so sharp it could have sliced a sheet of paper, one audience member screamed, "You go, girl!" My thoughts exactly.

PLEASANT SURPRISE OF THE WEEK, PART 2: I have almost made a second career of hating the Cowbov Junkies. Not to put too fine a point on it, but my feeling is that most corpses breathe more life into their vocals than does Margo Timmins. So imagine my shock to find out that the irresistible song I had been singing along to while driving around L.A. last week was the Junkies' current single, "A Come Disaster." I returned home and listened to the rest of the band's new Geffen album, "Lay It Down, found plenty of other tunes to like, including "Hold On To Me" and "Speaking Confidentially."

Lively would still be much too strong a description to apply to Timmins' singing, but at least I've found a pulse. And, at the risk of sounding like Ward Cleaver, the exercise reminded me of something important: Never rule out an act's new album simply

because you haven't liked its previous work. If I can like the Cowboy Junkies, I can like anything.

HOUSE OF CASH: In addition to playing together onstage (see photo above), Johnny Cash and Tom Petty & the Heartbreakers are collaborating on ses-

sions for Cash's upcoming Amer ican Recordings album, whichlike its predecessor—is being produced by label bead Rick Rubin. This time, though, instead of an all-acoustic record, Cash and Rubin have opted for a full-band approach, enlisting

Petty and his band, Marty Stuart, and possibly, longtime friend Carl Perkins. Cash says, "It's a band record, but the songs are certainly not

going to be overproduced. On some songs, it sounds like two acoustic guitars. It's all really simple arrange-

ments. There are no wild arrangements, except maybe for [the track] 'Rusted Cage.' That's rock'n'roll Cash, who says his contribution to the "Dead Man

Walking" soundtrack is a preview of the direction of his new work, expects the project to be completed in April and released in the summer.

OSCAR TALK: Speaking of "Dead Man Walking," Bruce Springsteen's title track is among the five songs nominated in the best original song category for the upcoming Academy Awards, which will be broadcast March 25. The other nominees are "Colors Of The Wind" ("Pocahontas"), "Have You Ever Really Loved A Woman?" ("Don Jusn De Marco"), "Moonlight" ("Sabrina"), and "You've Got A Friend In Me" (

In all possible categories, I m voting a creating a Babe" ticket, but since that isn't an option here, I'm going with Springsteen and "Dead Man Walking." wasn't the radio hit that his last Oscar winner, "Streets Of Philadelphia" (from "Philadelphia"), was, but I prediet that Springsteen will have a new bauble for his mantle by show's end.

Assistance in preparing this column was provided by Paul Verna

Epic's Rage Against The Machine Sets Its Sights On 'Evil Empire'

NEW YORK-Best known in this country for the Leonard Peltierinspired single, "Freedom," the politically charged music of Rage Against The Machine has, surprisingly, a greater audience abroad. However, the label hopes to increase

the hand's domestic fan base with its second release, "Evil Empire, coming April 23. The band's self-titled 1992 label debut has been certified platinum in

the U.S. According to Epic, it has sold more than 2 million copies in Europe. Epic VP of A&R Michael Goldstone. who signed the band, says the dispari ty can be explained by the extensive touring the band has done in Europe, which gave it exposure that even its slot on 1993's Lollapalooza couldn't

Chris Poppe, Epic's director of marketing, adds that Europeans were able to see the video for "Killing In The Name" from the band's debut album; the song's refrain, "Fuck you, I won't do what you tell me," rendered it unplayable on MTV in the U.S. "It left the hand without a video for the first eight months." Poppe says.

At times, the band felt like a prophet without honor in its homeland. "It was a little strange to headline a 65,000seat festival when you're only selling 80,000 total [tickets] in the States, Rage guitarist Tom Morello admits.

The domestic push for "Evil Empire" will start prior to the album's release, when Epic begins a streetlevel campaign. Stickers will be inserted in copies of Alternative Press. Thrasher, and Urb magazines, and



campus listening parties are planned.

Selected retail outlets may also host listening parties. Musically, the album may have a

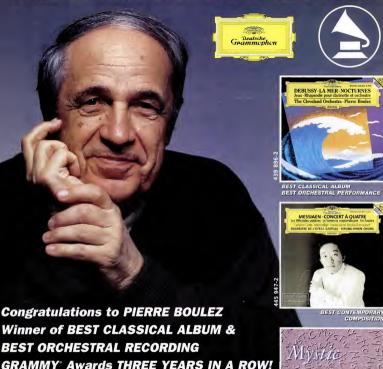
greater appeal to Rage fans who have grown to appreciate the band's live brand of energetic, hard funk'n'roll. With Brendan O'Brien (Pearl Jam, Matthew Sweet) producing, "Evil Empire" comes close to the impact of Rage Against The Machine's live shows. According to Morello, this was by design. The band (Morello, drum-mer Brad Wilk, bassist Timmy C., and vocalist Zack de la Rocha) settled on O'Brien, who had remixed its singles, because "he had the right attitude about recording Rage: Do it fast, do it furiously, and do not worry too much about crossing the t's and dotting the They recorded the album over two

weeks in the band's rehearsal studio. a situation that added to the album's churning, viscous sound because the instruments bled into each other. "The whole idea was to capture the spirit of [the live show]," Morello says. "It was a real comfortable way to record." Radio did not get behind Rage's

(Continued on page 18)

match

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Moonshine's DJ Keoki Races Himself On Compilation And Single

BY LARRY FLICK

NEW YORK-Immersed in the pomp and circumstance accompanying the promotion of his heat-mixed compilation "Disco Death Race 2000 " Keoki is relishing the glamour that comes with being a "superstar D.I." Swathed in kitschy duda and dramatic shades, this bleachedhair boy oozes a playful version of Norma Desmond anxiously awaiting her close-up

"You've got to be larger than life." he says, his words punctuated by a the excited chuckle of a kid. "You've got to give people a little glamour. some sparkle, and some magic. It's not nearly as much fun when you're an artist with ordinary traits. People want their stars to be unique and special.

All these adjectives perfectly describe the diminutive young man who has quickly evolved from being one of the many turntable jocks vying for a slice of the New York club nie to being one of the world's most in-demand DJs. "Disco Death Race 2000"—due out April 30 on Moonshine Records-and the separate single "Caterpillar" show him broadening his creative palette even further and consequently entering the arena of proper recording art-

"I'm taking it step by step," he says. "After years of mixing rec-

of heavy because

yourself out there

in a totally differ-

ready for the



challenge. Apparently, so are club punters, "Caterpillar," a combination of rapid elect o-trance beats and quirky sound bites, is a bona fide smash; it recently peaked at No. 7 on Billboard's Club Play chart and is beginning to gather mix-show play on crossover radio. Sporting remixes by such underground hipsters as the Crystal Method, Stepdisk, and Rabbit In

the near-impossible task of pleasing the body in full motion and the mind in chill mode. Not bad for a relatively inexperienced producer and composer. "I approached this project with

the idea of making a record that I would want to play in a club as a D.I but would also want to spend my own money on," he says. "To me, all of the really great records tend to have something extra that makes you want to hear it again and again for years to come. That was the goal here: to make a record that would be great at this moment in time but

Unlike many of his colleagues, who reduce spinning to a sideline after making the transition to studio work. Keoki continues to mold and shape his public image as a shrewd, left-field DJ. "Disco Death Race 2000" is his third heat mixed compi lation for Navarre-distributed Moonshine and the album's strongth lies less in the content of the tunes and more in the manner in which Keoki mixes the tracks together. Superstar D.I. indeed.

"It took a long time for me to create my own style," he says. "I'm proud of it. And I'm always looking to grow and expand to the next level You can't play the role of 'superstar' as it were, and slack off. It's a lot of

hard work And the hard work is naving off handsomely. In the nest year or so Keoki has earned his celebrity strings by playing such high-profile events as last summer's Lollanalooza tour, on which he was the featured DJ on the second stage and performed between acts. His festival gigs have become legendary, and he as played to crowds of up to 20,000. Keoki's rising status certainly has Moonshine president Stephen Levy

smiling. "Although we anticipated having success with Keoki, the single is going further than we could ever anticipate," he says. "This is far and away our most successful release to

"Caterpillar" does not appear or "Disco Death Race 2000," a decision intended to keep Keoki's image as D.I and producer/artist separate Levy says an album of Keoki's own material is near completion and

should be released during the fourth quarter How much longer can the underground hold on to Keoki with the mainstream world beckoning at his door? "My wish is to have the best of both worlds," he says, his voice booming louder and deeper as if he were willing himself to grow to monumental physical proportions. "For me, you can't have one withou the other. I'd rather just add stuff onto the pile and get bigger and better at what I do. Right now, I'm DJing and producing; who knows what'll be next. It should be good, though."

DAVE MATTHEWS BAND BACK WITH A BANG (Continued from page 12)

Dave Matthews Band.' " (Other songs from the album have received airplay, including "Ants Marching, but "What Would You Say" has had the greatest impact.)

Matthews says that "Crash" resembles "Under The Table" in that it offers "different flavors" of content. "The luck of playing with LeRoi [Moore, reeds]; Carter [Beauford, drumsl:Boyd [Tinsley, violin]; and Stofan Hossard hassl-and Tim-is that all of them can run very for from whatever our musical conter is I try to write songs as different from the last one as I can and they can push it further. We were more relaxed and confident on this album and stretched out a lot more. So there are a lot more highs and lows: The quieter parts are quieter, and the louder ones are louder, but we maintained the integrity of the songs, without fear of imitating the first album

"Too Much" is the first of several tracks from "Crash" slated for radio, and is set for release to collage and rock formats April 3 Matthews says that the album's opening track, "So Much To Say, will follow, and then the title track. 'I hope the fourth will be 'Two Step,' which is my favorite on the

Maximize your advertising effectiveness.

album," he says, "It's about a love affair that takes place in the middle of great world upheaval. It's romantic and mysterious at the same

The Moon, the single accomplishes

Rovner says that for marketing, the label has "gone to the street with a three-week series of a dozen or so listening sessions throughout the country to preview "Crash" for retail accounts

These working sessions involve listening to the album and discussing with each account the unique opportunity in having a brand-new album from Dave Matthews Band, while taking advantage of the still-thriving current one," says Rovner, noting that crossmerchandising and advertising strategies will be tailored to specif ic marketing opportunities. mentum is always created by new music from any artist, but here we have a current album that still thrives and is still being worked. So while we continue working feurrent single 'Satellite'] at top 40 and massappeal stations, we're going back to

the rock core with 'Too Much.' " Rovner adds that promotions will involve "all the appropriate marketing for a triple-platinum artist." including TV and print ads and "ini-

- YOUR FITTIRE'S CALLING

tial marketing back to [Matthews'] core" through 150-200 college consumer publications. "We'll expand from there into mass publications, horanso his domo has cortainly expanded," he says, "It's ages 14-40 at this point, the core being the col-

loge audience

Otherwise, Rovner says, "no gim micks because this is the real deal What's important is that Dave Matthews has truly built an incredible foundation from hardcore fans that I [estimate] at I million-I1/2 million-which is reflected in his head lining arenas and amphitheaters and is so unique in our business right now. People are still discovering him at 3 million units. That's the big opportunity for us now.



Michaels, right, joins Boston Red Sox pitcher Tim Wakefield at the ball player's annual celebrity golf classic in Melbourne, Fla. The tournament raised money for the Children's Space Coast Early Interven-

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-THE DAILY NEWS

Sylvia McNair On Philips Classics The Face Of Music Now



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recording available in the U.S. The award for player of the year will be given to a figure active in the field of classical music who has made major contributions and served as an advantate for the art

The New Horizon Award will be presented to an artist ensemble and/or composer whose records while perhaps experimental, are recognizably classical and have demonstrated potential to reach a broader audience. A critics' choice award will also be presented. Following is a complete list of

Heritage Award: Bartok, Piano Concertos 1-3, pianist György Sándor (Sony Classical); "Delius Collection, Vol. 2" Eric Fenby and the Royal Philharmonic Orch. (Unicorn Kanchana); Elgar, Symphonies 1-2, Georg Solti & the London Philharmonic (London); Gershwin, "Oh, Kay!," Eric Stern, conductor, Radio Symphony Orch. (Nonesuch); Hin-demith "Mathis Der Mahler" conductor Rafael Kubelik with the Bavarian Radio Symphony Orch. (EM1): "Paul Robeson: Moscow Concert 1949" (Fenix); Sibelius, Symphonies 1-7, conductor Colin Davis with the Boston Symphony Orch. (Philips); "Isaac Stern: A Life In Music" (Sony Classical);

Tchaikovsky: 1812 Overture,"An-

tal Dorati with the Minneapolis Symphony Orch. (Mercury Living Presence): "Bruno Walter Edition" (Sony Classical); "Great Pianists" (BMG/Melodiva).

Radio debut artist: Mia Chung (Channel Classics): Nokuthula Ngwenyama (unsigned); Quartetto Gelato (Marouis Classics): Les Violons Du Roy (Dorian); Scott Yoo (Albany).

Debut recording: "Roberto Alagna" (EMI); Mia Chung, "Beethoven Bagatelles," (Channel Classics): Ben Heppner, "Great Tenor Arias" (BMG/RCA Victor); Leila Josefowicz, "Sibelius & Tchaikovsky: Violin Concertos" (Philips); Jennifer Larmore,

Where Shall I Fly" (Teldec). Critics' choice: Bach, "Six Suites For Solo Cello," Msitislav Rostropovich (EM1); Barber/Bernstein/Foss, "American Album Itzhak Perlman (EMI); Bartók, "Dance Suite," conductor Pierre Boulez with the Chicago Sypmphony Orch. (DGG); Beethoven/ Brahms/Mozart, "Trios," Emmanuel Ax, Richard Stolzman, Yo-Yo Ma (Sony Classical): Reethoven. Piano Sonatas, pianist Murray Perahia (Sony Classical): Bull. "Harnsichord Works," Pierre Hantaï (As-tree): Chonin, "Ballades," Perahia (Sony Classical); Debussy, "La " Pierre Boulez with the Cleve land Symphony Oreh. (DGG); Lehar, "Merry Widow," John Eliot

Gardiner (DGG); Mozart, "Requiem." conductor Martin Pearlman with Boston Baroque (Telare); Rachmaninoff/ Tchaikovsky, Piano Concertos, pianist Martha Argerich (Philips); Rossini, "La Cenerento-

sorrano Jennifer I armore (Teldec): Schumann, "Dichterliebe," Wolf-Holzmair (Philips):

Tehaikovsky/Prokofiey, Violin Conla." conductor Carlo Rizzi, mezzo-

certos, violinist Julian Rachlin, Moscow Radio Symphony (Sony Classical); Bryn Terfel, "The Vagabond" (DGG).

Player: Pierre Boulez; David Gockley: John Eliot Gardiner: Barbara Hendricks; Yo-Yo Ma; Bobby McFerrin: Leonard Slatkin: Michael Tilson Thomas; Dawn Upchaus David Zinman

New Horizon Award: Sharon Isbin, "American Landscapes" (Virgin Classics); Kronos Quartet, "Released 1985-95" (Nonesuch); soundtrack. "Farinelli, Il Castrato" (Auvidis Travalling): Richard Stoleman "Visions" RCA: "Heigh-Ho! Mozart" (Delos): Mark O'Connor, "The Fiddle Concerto" (Warner Bree)

CHILEAN MUSIC WORLD MOURNS SCOTTIE SCOTT

property rights of Chilean songwrit-

In 1987, Scott helped found the Chilean authors rights organization Sociedad Chilena del Derecho de Autor and was named its general secretary. Her tireless efforts on behalf of Chilean songwriters resulted in the assage of the Chilean Law on Intel-

ctual Property in 1993. Famed Chilean opera singer Victoria Vergara paid her respects to Scott by lamenting, "It seems that in Chile we are always waiting until people die before giving them deserved recognition." Vergara's daughter Andrea Tessa won the award for best singer at the 1979 international song festival Viña de Mar, largely on the strength of the Scott composition "Decir Te Quiero." Duque, who built his early career in

the '70s on Scott compositions, said that Scott was "a friend and a professional," adding that she "was a great example of courage. Gattl said Scott's death was "an

enormous loss for Chilean composers Known affectionately in Chilean music circles as "La Gringa," Margaret Scott Villalta, whose ancestors were from Scotland, began her musical career in the '60s as a recording artist during Chile's "Nueva Ota" epoch, in which national radio played almost exclusively music by Chilean artists. In 1969, Scott won first prize at the

Viña festival for her composition "Mira Mira." One year later, she signed to neer international corp Throughout the '70s, Scott contin-

ued her compositional activities while working as an executive for record labels RCA and IRT. In 1981, Scott started composing music for television soap operas for Chile's Channel I3. She formed her own label tailored to the

musical needs of Channel 13 owner Corporacion de Televisión de la Universidad Católica de Chile.

In 1995, she created and produced "Cuestión De Amor," a collection of her best-known material performed by noted Chilean and international Latino recording artists. Also, Scott wrote "Lo Mejor Que Me Ha Pasado," which was included on the latest self-titled album by Chilean recording star Myriam

One of Scott's last public appearances took place in December during the II Premiación Anual de la Música Chilena awards show, at which Scott was given a lifetime achievement tro-

Among the many personal and professional friends attending Scott's funeral was Marta Larraechea de Frei. wife of Chilean president Eduardo



EPIC'S RAGE AGAINST THE MACHINE SETS ITS SIGHTS ON 'EVIL EMPIRE'

(Continued from page 12)

debut, in part because of the lyrics, although Poppe says some stations nrepared their own edits of specific songs. "The music is there, and it will get on radio somehow," she says. This band has built its fan base through means other than radio." The relatively profanity-free "Bulls On Parade" has been chosen for the single and will be released March 26, with a video to follow. A limited-edition 7-inch single featuring a cover of N.W.A's "Fuck The Police" will be sent to members of Rage's fan club.

Epic will work "Evil Empire" to rock, metal, college, and alternative radio stations. While Rage has not previously made much headway in urban markets, research and response to de la Rocha's rapped vocals have given Epic enough encouragement to work the album there Enic's urban depart. ment has been working with Goldstone to choose a producer to remix the sin-

Promotional materials will feature the album's cover, a painting by Los Angeles artist Mel Ramos. The only exception will be a preview poster featuring a photo of Chiapas, Mexico, rebels and the caption "Rage Against The Machine-We Support Our Troops

Political sentiments like that, along with songs such as "Vietnow" and the nihilistic "Without A Face." could make Rage the next target for selfappointed moral guardians like William Bennett or C. DeLores Tucker. But no one in the band or at Epic appears concerned. Morello hopes the record "is a provocation. If it's not, we haven't done our job well enough." He says he would be proud to be added to

the ranks of rebel rockers. Poppe sees the poster and lyrics as proof of Rage's "strong political stance." In addition to the lyrics, the CD booklet includes a list of books the hand has read and recommends. The eclectic collection ranges from Joan Didion's "Play It As It Lavs" to "Malcolm X Speaks

Tour plans will initially focus on the international market. Rage will play a series of European festivals in May and June before hitting the road domestically during the summer. The

band is booked by the William Morris Ageney

The release of "Evil Empire" ushers in a period of change for Rage Against The Machine. The band recently changed management, leaving Warren Entner for Bridget Wright, In addition, Goldstone recently announced his intention to leave Epic for DreamWorks at the end of his contract in 1997 (The Best, Billboard March 2)

While Morello is pleased that Goldstone will remain at the label over the course of the album, he is saddened by the loss, calling him both a "great A&R man and a friend." Morello says Rage, which owes Enic four more albums after Empire," signed with Epic because of Goldstone, and "not having him involved every step of the way is something I'm going to miss.

Goldstone dismisses questions that his status at Foic will affect Rage Against The Machine. "They're going to be enormous," he says, adding that he will "go to bat for them for as long

Continental Drift

CHARLOTTESVILLE, VA.: Many fans of the blues will tell you that the genre is about feeling beaten by the realities of life and being left with nothing but empty hopes and shattered dreams; however, hopes and dreams figure prominently in the music of blues guitarist Gibb Droll and the Virginia-based quartet that carries his name. More than just blues players, the Gibb Droll Band, which also features drummer Mike Williams, bassist Gary Look, and keyboardist Pete Mathis, delivers



an effective mixture of rock jazz, and blues, with Droll's guitar work at the center of the maelstrom. In two years. the group has played more than 400 live dates, opening for B.B. King. Buddy Guy, Robert Cray, Widespread Panic, and the Dave Matthews Band and developing a fan base that stretches from Virginia to the Rocky Mountains. "What we try to do," the amiable Droll explains, "is put something out there you don't normally hear. It's blues sure, but with a funkier '90s style that

you can dance to." Apparently, those who have come in contact with Gibb Droll's rand of music-making are doing more than dancing. The band's first studio effort. 1994's "Dharma," has sold more than 10,000 copies, and "Narrow Mouth Jar, which was released last October, just topped the 6,000-unit mark. In spite of the whirlwind that the Gibb Droll Band seems to have stirred during the past 24 months, the guitarist puts a different spin on things. "I think that a slow process is important in developing a band; it creates longevity. You take each step of the evolutionary process, learn from it, and then turn it up a notch." Contact Rob Carter at 804-971-1186

WINSTON-SALEM, N.C.: Guitarists/vocalists Matt Smith and Chris Ong formed the Johnsons in 1952 and hit the local coffeehouse circuit. But they soon realized that they needed to fill out their sound. A bassist and drummer beloed but didn't quite do the trick. So Ong and Smith found a piano/organ player and a pedal steel guitarist who doubled on mandolin and banio. "When I hear our songs," Ong says, "I can hear them acoustically but also in my head. I can hear this 'Southern gothic orchestra' with all these different instruments, bringing to mind someone like Flan-

nery O'Connor. That's how I describe our music to people. It sounds so stupid now, saying country rock. People say, 'Oh, you guys are like the Eagles, are you going to play 'Hotel California'?" On the contrary, the band's recent debut album, "Lazybones," sounds like a rowdy. Southern-bred Jayhawks weaned on Bob Dylan, John Prine. and repeated spins of the Rolling Stones' "Exile On Main Street." "Lazy-

bones" received critical raves from numerous North Carolina publications and garnered airolsy on commercial stations, such as WEND Charlotte, and college stations, such as University of North Carolina's WXYC Chapel Hill; Guilford College's WQFS Greensboro, N.C.; and University of South Carolina, Columbia, WUSC Columbia, And it has almost sold out its initial pressing of 2,000 conies. Also, Smith and One recently signed a publishing deal with Bur Music. The group, the other members of which are bassist Buck Turner, drummer Eric Marshall, pedal stee guitarist Mark Sharp, and pianist/organist David Selkirk, are already at work on a follow-up CD. Ong notes that "Lazybones" was "straight-ahead rock stuff" but that the new album will feature more acoustic instruments and more varied song styles. Contact manager Mark Beuhring at 910-275-5547. KEN JOHNSON

SAN FRANCISCO: Chris Isaak was the big winner at the 19th annual Bammie Awards held at the Warfield Theater here March 9. Isaak and his band Silvertone took home trophies for outstanding album ("Forever Blue"), outstanding song ("Somebody's Crying"), outstanding group, outstanding male vocalist, and write-in winner for outstanding Bay Area musician of the year. Other multiple winners included Inka Inka (Bay Area club band of the year, outstanding workl beat club band, and must a mind (sp. Area cub and to the year, dust standing work does cub outstanding world best album); Swingin' Utters (outstanding debut album and outstanding punk band); Green Day (outstanding hard music album and outstanding drummer); and the Charlie Hunter Trio (outstanding jazz album and outstanding jazz club band). Among the other winners were Les Claypool (outstanding bassist); John Lee Hooker (outstanding blues album); Joan Baez (outstanding female vocalist); and Carlos Santana (outstanding guitarist). Special achievement awards went to Ramblin' Jack Elliott, who won the Bill Graham Lifetime Achievement Award and Todd Rundgren, who took home the Arthur M. Sohcut Award for his public service contributions to the area. The Bammies, which honor noteworthy Bay Area artists, are given in 35 categories. The nominees are culled from a panel of more than 150 music industry members, while the winners are voted on by the public via a ballot in BAM magazine. MELINDA NEWMAN

INTERCORD FEEDS GERMAN TASTES WITH FOOL'S GARDEN

(Continued from page 9)

Tree" is "symbolic for love gone sour, but the melancholy lyrics are transported by an optimistic melody." Aside from the prospect of bring ing foreign kudos and income back home, Fool's Garden stands as a triumph for its record label, Stuttgart, Germany-based Intercord. It was two years ago this month

that EMI Music announced its intention to buy Intercord, which was founded 28 years ago, for a price estimated at \$90 million. The label's roster includes top domestic acts Pur. Pe Werner, and Reinhard Mey. in addition to Fool's Garden, which was an acquisition from independent Town Records. Intercord national label manager

Thomas Stroebele, who signed Fool's

Garden, ssys, "We got the entire pany excited about the band, and within four days, Intercord had the

dreams did I expect them to top the charts within nine weeks. To my mind, the band has a sure-fire inutinet for writing commercial congr. Resides that kids normalans are getting tired of monotonous techno sounds, and a catchy tune like 'Lemon Tree' appeals to young and old

reussion). Thomas Mangold (bass). Roland Roehl (keyboards), and Freudenthaler and Hinkel-might appear to be an overnight success

album out on the market." He adds, "Not in my wildest

The quintet-Ralf Wochele (drums

JAPAN IS CRAZY FOR CAREY (Continued from page 9) ing on my voice," Carey said here

March 5. "It's very strenuous to sing all my songs back to back. But I'm actually really looking forward to Carey's arrival in Japan came in

the wake of her failure to win a Grammy Award this year. She is philosophical in her disappointment. "I didn't go into it with very high

expectations, and I was just looking forward to performing with Boyz II Men," she said. "You can't predict those things, and you can't control it. All you can do is be grateful for the nominations and go to the party and have fun." Carey said she chose Japan as the

starting point of her world tour because of the longtime support of Jananese fans

Accompanying Carey here was her husband, Sony Music Entertainment president/COO Thomas D. Mottola. Women in their late teens and

early 20s constituted most of the

audience at Carey's shows, which were held March 7, 10, and 14. Carey's extraordinary popularity in Japan is explained in part by Sony's use of her as its image girl in its 1994 MiniDisc print and TV ad

In fall 1994, her song "All I Want For Christmas Is You" (Japanese title: "Lovers' Christmas") was the theme for the Fuji TV drsms "Nijukyusai No Christmas" (29-Year-Old's Christmas).

More recently, her face has been highly visible all over Japan, as she pushed a line of lipstick for cosmetics company Kose, which is one of the sponsors of her current Daydream tour

Between shows, Carey found time to appear at the RIAJ Gold Disk Awards ceremony March 12, where she sang "Open Arms" and told the audience "Tokyo ichiban" and Aishite imasu," which mean "Tokyo is No. 1" and "I love you.

In fact, the members got together in 1991 in the small southern German town of Pforzheim and began writing and performing their own material. This was bad news as far as getting gigs was concerned, since dance bands that played top 40 msterial were popular then

After taking on neophyte manager Stefan Koch two years ago to handle their business affairs. Fool's Garden made "Dish Of The Day" for Town Records, "We did all the groundwork ourselves, by presenting Lemon Tree' to radio stations and local retailers," says Koch.

"Regional private stations started playing it, and we had up to 53 plays per week and about 400 inquiries about the group. When SWF3 [the pop channel of state broadcaster Sudwestfunk | picked it up, things really got going," he adds SWF3 music programmer Mat-

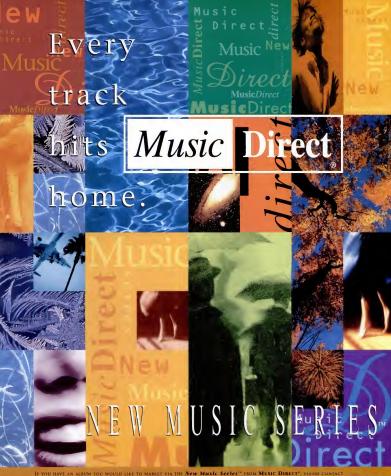
thias Matuschik recalls, "The band won a contest conducted by department-store chain C&A, which was looking for uncoming talent for its TV commercials targeted at youngsters. So we invited the band to come in for an interview and present their tune 'Wild Days.' We played the song, but at that time the response was next to nothing. Months later, they came up with 'Lemon Tree,' and we put it on our playlist because it was cute and sassy. Soon we had a real avalanche of requests."

Today the request avalanche concerns Fool's Garden's gigs. Between now and May the quintet will nerform approximately 50 live dates at

700-seat venues. Lined up for the summer are 14 open-air concerts as opening act for Pur. In the fall, the band will head-

line its own itinerary. "And," says Intercord VP of A&R and marketing Jorg Hellwig, "we're confident the band has the songwriting strength and credibility to perform on an international level.

18



HARVEY JAY GOLDBERG, DIRECTOR OF A&R, AT 111 WESTWOOD PLACE, SUITE 300, BRENTWOOD TN 37027.

BILLBOARD'S HEATSEEKERS ALBUM CHART

| THIS | WEEK | WKS. ON CHART | COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SQUADSCRIPT SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SALES REPORTS OF THE SAME SAME SALES REPORTS OF THE | Top | T to 001 | he Billb | of bits the best-selling filtes by new and developing affelds, defined as those who have never appeared in the cost 200 Onter. When as album reaches this level, the album and the indist subsequent albums are immediate on the Heatsteen chant. All abouts are available on caseeth and 00. "Alteriak indicates why (LP is as with the greatest saves gains, in 1996 BithoendBPI Communications. |
|------------|------|------------------|--|--------------|----------|----------|--|
| | | | * * * NO. 1 * * * | 26 | 13 | 2 | SUGA T. SICK WIG' IT 41578/JWE (10 98/15 98) PAPER CHASIN' (4EVA HUSTLIN') |
| 1 | 2 | 27 | JARS OF CLAY ESSENTIAL/SILVERTONE 415800/19E 110.98E/15.981 JARS OF CLAY | 27 | 12 | 2 | GARY CHAPMAN REUNION 16200/ARISTA (9.98/15.98) SHELTER |
| 2 | 3 | 4 | 2 UNLIMITED RACIKAL 15446CRITIQUE (10.98/15.98) HITS UNLIMITED | 28 | 24 | 4 | MAD SKILLZ 8IG BEAT/ATLANTIC 92623*/AG (10.98/15.98) FRDM WHERE??? |
| (3) | 8 | 8 | LONESTAR IINA 66642/RCA (9.96/15.98) LONESTAR | 29 | 26 | 20 | FROST RUTHLESS 1504*/RELATIVITY (10 96/16.98) SMILE NDW, DIE LATER |
| 4 | 5 | 7 | STABBING WESTWARD COLUMBIA 66152 19 98 EQ:15 981 WITHER BLISTER BURN + PEEL | 30 | 22 | 3 | STEVE GREEN SPARROW 51490 19 98/13 961 LETTER |
| <u>(5)</u> | 7 | 30 | TERRI CLARK MERCURY NASHVILLE 526991 (10 98 EQ/16 98) TERRI CLARK | 31 | 28 | 8 | ENRIQUE IGLESIAS FONOVISA 0506 19 98/13 981 ENRIQUE IGLESIAS |
| (6) | 10 | 4 | DOG'S EYE VIEW COLLIMBIA 66882 17 98 EQ:11 980 HAPPY NDWHERE | 32 | 30 | 6 | LA MAFIA SONT B1722 (8:98 EQ13:98) UN MILLON DE ROSAS |
| 7 | 6 | 18 | 3T MUUSSO MUSIC 57450EPIC (10 98 EQ/15 98) BRDTHÉRHOOD | (33) | - | 1 | SALT ISLAND 524198 IS 98/14 98: AUSCULTATE |
| 8 | 4 | 18 | KENNY WAYNE SHEPHERD GUANT 24621/WARNER BROS. (10.98/15-98) LEDBETTER HEIGHTS | 34 | 38 | 21 | THE CORRS 1431/ANA 92612/AG (10 98/15 98) FORGIVEN, NOT FORGOTTEN |
| <u> </u> | _ | 1 | CASSANDRA WILSON BLUE NOTE 32861/CAPITOL (10.981.5.98) NEW MOON DAUGHTER | 35 | 40 | 17 | DARYLE SINGLETARY GANT 2 MONWARNER BROS 10 98/15 981 DARYLE SINGLETARY |
| Œ | 9 | 22 | DEBORAH CDX ARISTA (8781 (10 98/15 98) DEBORAH COX | 36 | 37 | 7 | JUNIOR BROWN MCG CURB 77783/CURB (6.969.98) JUNIOR HIGH (EP) |
| Œ | - | 1 | LUSH 4 ADREPRISE 4617DWARNER BROS (10.98/16.98) LOVELIFE | 37 | 42 | 40 | RHETT AKINS DICCA 11098 MCA (ID 98/15-98) A THOUSAND MEMORIES |
| (12) | - | 1 | GRAVITY KILLS TVT 5910 (10.98/16.98) GRAVITY KILLS | 38 | 33 | 17 | TERRY ELLIS FASTWEST 61857/FEG-(10-98) 6-980 SOUTHERN GAL |
| \bigcirc | 23 | 5 | THE NIXONS MCA 11209* (9.98/15-98) FDMA | (39) | 49 | - | RICOCHET COLUMBIA 67223 (10 98 EQ 5 98) RICOCHET |
| 14 | 16 | 9 | RUBY CREATION WORK 67456/COLUMBIA (10.96/15.98) SALT PETER | | - | 1 | |
| 15 | 1 | 2 | SKINNY PUPPY AMERICAN/REPRISE 43057/WARNER BROS (10.98/16.98) THE PROCESS | 40 | 41 | Z | V.I.P. MUSIC & ARTS SEMINAR MASS CHOIR VERITY 43014/JWE (10 98/15 98) STANDS |
| 16 | 44 | 2 | JANN ARDEN AAM 540336 (10.98/15 98) LIVING UNDER JUNE | 41 | 35 | 11 | FOR SQUIRRELS 550 MUSIC 67150/EPIC 17 98 EQ11 980 EXAMPLE |
| 17 | 20 | 11 | SON VOLT WARNER BROS. 46010 (10 98/15 98) TRACE | 42 | 43 | 32 | THE IMMORTALS VERNON YARD 39629-VIRGIN (9.98-15.98) MORTAL KOMBAT: THE ALBUM |
| 18 | 15 | 2 | SUBDUDES HIGH STREET 10344/WINDHAM HILL (10.98/15 98) PRIMITIVE STREAK | (43) | 1 - | 1 | CRAIG CHAQUICO HIGHER OCTAVE 7084 (9 58/1 4 98) A THOUSNAD PICTURES |
| 19 | 21 | 24 | JIM BRICKMAN WINDHAM HILL (1164 19.98/15.98) BY HEART | 44 | 39 | 3 | NICK CAVE & THE BAD SEEDS REPRISE 46195 WARNER BROS (10 98/25 98) MURDER BALLADS |
| 20 | 14 | 22 | MYSTIKAL 8IG BOY 41581/JWE (10 98/15 98) MIND DF MYSTIKAL | 45 | 31 | 29 | POINT OF GRACE WORD 67049/EPIC (9.98 EQ/15.98) THE WHOLE TRUTH |
| 21 | 17 | 2 | GEORGE HOWARD GRP 9839 (10.98/16.98) ATTITUDE ADJUSTMENT | 46 | 32 | 3 | LORD FINESSE PENALTY 3035*/TOMMY BOY (9.98/13.98) THE AWAKENING |
| 22 | 19 | 6 | LINDA DAVIS ARISTA 18804 19 98/15 981 SOME THINGS ARE MEANT TO BE | 47 | 29 | 3 | GANKSTA NIP RAPA 4:01 41335/VRDIN (9.98/15 98) PSYCHDTIC GENIUS |
| 23 | 11 | 24 | JEWEL ATLANTIC 82700/AG (7 98/1) 981 PIECES OF YOU | 46 | 45 | 4 | KILO WIAP 8147/CHIBAN (10.98/15.98) GET THIS PARTY STARTED |
| 24 | 18 | 13 | JERALD DAEMYON GRP 9829 09 98/16 981 THINKING ABOUT YOU | (49) | - | 18 | PURE SOUL STEP SUMINTERSCOPE 92638/AG (10 98/16 98) PURE SOUL |
| 25) | 27 | 12 | LEE ROY PARNELL CAREER 1879QUARISTA (10.98/15.98) WE ALL GET LUCKY SOMETIMES | (50 | - | 14 | BONEY JAMES WARNER BROS. 45913 (10.98/15.98) SEDUCTION |

OVERAGE OF HOT PROSPECTS FOR THE HEATSEEKERS

UICY FOLLOW-UP: Fuzzy returns with a much strongr album than its 1993 self-titled debut on Seed (Atlantic's attempt at an indic label) and this time it has the strength of a major behind it. "Electric Juices," released March 12 on



new-found audianca from his duets with Paarl Jam's Eddie Vedder on the *Daad Man Walking soundtrack, sales of Nusrat Fateh Ali Khan's "Night Song" on Real World/Caroline are heating up. The album, which features Michael Brook, is No. 21 in tha Pacific Regional Roundup this week. The Pakistani qawwali singer's only upcoming scheduled appearance is April 28 at VH1 Honors."

Torr/Atlantic features a slow of pop/rock gems from the femaleonted band

The label opted to push the frolicking rendition of the Beach Boys' "Girl Don't Tell Me" to whet the appetites of modern rock radio before releasing "Someday," the track that Tag believes has the potential to explode at radio So far, WFNX, in the hand's metown of Boston, and WDRE Long Island, N.Y., are on "Girl Don't Tell Me.

Fuzzy is on a tour with Velocity Girl that started in Austin. Texas, on March 15 and is heading to the Northeast. The second leg of the tour features Velocity Girl and the Posies and will branch out to the rest of the country. Darren Higman, VP/GM of Tag, says this is Fuzzy's "biggest tour ever,

biggest record, and really, its first stab at the major-label

On March 8, Fuzzv's album-release party performance was simulcast on SonicNet, a music site on the Internct's World Wide Web. The party was held at Fort Apache, where the band recorded its album with producers Tim O'Heir (Sebadoh) and Paul Kolderie (Hole, Radiobead). Tom Lord-Alge mixed part of

the record

BAD NAME, GREAT SLOT: The Screamin' Cheetah Wheelies nabbed the opening slot for

rock's latest favorite woman. Joan Osborne, April 1-13. At the shows, Atlantic will distribute three-song cassette samplers that feature the album's title track, "Magnolia";



Souls go on the road for the next two months opening for Youth Brigade and Vandals. The band also plays with Radiohead and the Goops at an XTRA-FM San Diego show March 30 for its fulllength debut, "Maniacal Laughter," on Chunksaah Records.

REGIONAL HEATSEEKERS



THE REGIONAL ROUNDUP loping artists

on Daughter

| WEST MORTH CENTRAL | MIDDLE ATI |
|---|----------------------------|
| 1. Gravety Kells Gravety Kells | |
| 2 Lonester Control or | 2. Cassandra Wilson New |
| 3. Term Clark Term Clark | 2. Doe's Eve View Haccy I |
| 4. Kenny Wayne Shepherd Lectorier Heights. | 4. Stabbine Westward With |
| 5. Saga T. Pager Chaper | 5. 3T Southerbood |
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| 7. The Nisnes Forna | 7 Lunk (minide |
| 8. Jim Brickman Dy Hoort | 4. Deborah Cos Deborah D |
| 9. Stabbing Wenbward Wicher Elister Burn + Pool | 9. Mad Shifts From Where! |
| 10. Doe's Eve View Hoppy Monteye | 10. Jann Anten Loone Unite |

the first single, "Hello From Venus"; and "Ride The Tide. from the band's 1993 self-titled debut that features Blues Traveler's John Popper on har-

"Hello From Venus" goes to college, triple-A, and album rock radio in late March. The album, due April 9 and

produced by Michael Barbiero (Blues Traveler, Gov't Mule). features a guest appearance by Warren Haynes of the Allman Brothers and Gov't Mule.

REGIONAL HAP-PENINGS: The Refreshments retain the No. 1 position among new and developing artists in the Mountain Regional Roundup this week with their Mercury debut, "Fizzy Fuzzy Big & Buzzy

CHECK 'EM OUT: The Honeydogs. whose "Everything, I Bet You," was released March 12 on October/TRG, emburk on a Midwest and South

Central swing Saturday (16) through April 27... The Meices headed out March 6 for a crosscountry trek through April 13 in support of their London debut, "Dirty Bird," released Feb. 27. The first single, "Wow," features Rocket From The Crypt's horn section... The Customers team with Ben Folds Five through Saturday (23), The band's bow. "Green Bottle Thursday," is out on Vapor.

FYI: Popular Uprisings can now be reached on the Internet, Email Carrie Borzillo, Heatseekers features editor with information



All-Star Cast. Joe Hanry is back with "Trampoline, due March 26 on Mammoth/Atlantic. It is an edgy record that features Page Hamilton (Helmet), Carla Azar and Tim O'Reagan (the Javhawks), Bucky Baxter (Bob Dylan), and Mike Russell, A version of the band will kick off Henry's two-week tour, starting at the Mercury Lounge in New York May 1. The title track goes to college and triple-A radio this week, with a push at modern rock later. Kevin Kerslake (Nirvana) directed the video. Henry duets with sister-in-law Madonna on "Guilty By Association" on the Vic Chesnutt "Sweet Relief II" tribute album.

on new and developing artists at chorzillo@billboardgroup.com.



cle? No, Just Stevie. Motown legend Stevie Wonder checks out the plaque presented to him for his lifetime musical achievement during a label soiree in his honor at Raleigh Studios in Los Angeles during Grammy week. Pictured, from left, are Motown president/CEO Andre Harrell, Motown chairman Clarence Avent and Monder

The

Rhythm

and the

Lattimore Expresses Himself Producers, Artist Team For Columbia Bow

BY J.R. REYNOLDS

LOS ANGELES-Despite being paired with high-powered producers, Columbia artist Kenny Lattimore was able to showcase his creative personality on his self-titled debut album because of the common vision of the parties involved

"Kenny Lattimore," which streets internationally April 30, features heavyweight producers Dave Hall, Kipper Jones, Kenneth Crouch, Jay Dibbs. Barry Eastmond, Herb Middle-

ton, and Oil Pierce, Lattimore also takes production credits. "We sat Kenny



gave them a chance to bond with bim," says

Columbia marketing VP Demmette Guidry "The result of that exercise was that we came away with a project that held a collective musical theme

The Washington, D.C., native, who was signed to Sony Music Publishing prior to his deal with Columbia, cowrote half the album and says the label's joint approach between artist and producer made all the difference in the world, creatively.

Lattimore says, "Because they took the time to find out what I was all ut, the album ended up being a topshelf, artist-driven project, as oppos to a set consisting of a bunch of really good singles. It's something that I can begin building a solid career on.

In addition to writing and producing Lattimore performed and arranged all the background yorals. Executives say the added dimension being set the artist apart from other R&B vocalists.

who tend to sing only.
"This album definitely has the emotional equipment for ladies who are 'waiting to exhale,' " quips Guidry. Lattimore, who is in his early twen ties, takes an understated vocal

approach on the album, offering listeners a smooth R&B delivery. However, the project maintains an overall youthful edge because of the producers involved.

"When I sing an uptempo song, I kind of lay back on it because that's the way I am as a person," he says. "I can sing powerhouse style, but if somebody tells me to sing 'Happy Birthday,' it'll come out on the mellow side."

"Never Too Busy," the first single, was written by Hall and Jones and was produced by Hall. It was to be serviced to R&B and crossover radio on Tuesday (19) and features a remix by Dazz

from Tha Dogg Pound and All-Star. Label executives anticipate AC airplay and plan to follow up with top 40 stadown with his coltions as the single develops. laborators and

In an effort to prepare the trade for "Kenny Lattimore," the label sent the artist on a six-branch national promo tional tour in January. Prior to the album's release, 25,000 copies of a three-track CD sampler will be issued to one-stops for distribution to retailers across the country

Guidry says that discriminating young black professionals are a prim ry consumer target for the album. He says. "Recause of the nature of this project, we're tying in with fraternities and sororities and other upscale organizations, Kenny performed at last fall's Congressional Black Caucus, and we included him in a voter-registration campaign that utilized audio and visu-

Lattimore is managed by Los Angeles-based Colin Gayle.

The clip for "Never Too Busy" was serviced at the beginning of March to appropriate local and national shows and channels. It was directed by Mike Halshand who was selected because of his experience as a print photographer.

"Since Kenny's s good-looking guy, we wanted a director who could best take advantage of that creatively," Guidry says, "We're also looking into hair- and fashion-magazine spread opportunities."

The label is conducting a publicity week that begins Monday (18). It will start with a special all-female press junket before opening up to include male editors and reporters

On the international front, the label plans a heavy press campaign, which executives hope will help stimulate radio airplay. "Everyday." a bonus track written by Lattimore and Eastmon, is on the international version of the album

Columbia wants to get Lattimore, who has no booking agent, on the road as soon as possible to take advantage of his skills as a concert performer. However, at press time, there were no shows scheduled.

African-American Art. Culture Exhibited: Pure Soul Gets Old-School Education

HISTORIC VISIT: The traveling exhibit in celebration of the Smithsonian Institution's 150th anniversary stopped at the Los Angeles Convention Center Feb. 9-March 10. Aside from all the historic artifacts on hand-including to-die-for art works and memorabilia from such black music artists as Dizzy Gillespie, Duke Ellington, and Marion Anderson—the most interesting thing about the exhibit was the generous representation of African-American art and culture on display. Passing through this exhibition gave me a renewed

sense of national pride and historic perspective. Exhibit organizers should be applauded for their well-rounded take on American history.

SOULFUL COMBINATION: Pure Soul, Solo, Blue Magic, and the Delfonics appeared in an old-school-meets-newschool sellout concert Feb. 14 at the Apollo in New York.

According to Haqq Islam, president of University Records, Pure Soul has been doing a lot of dates with oldschool groups, including the Stylistics and the Chi-Lites. This summer, they're plan-

ning to go out on tour with Maze Featuring Frankie Beverly," says Islam.
University is distributed through Interscope. "It's a safe show because you get a cross-section of clien-

tele, which almost guarantees sellout shows," Islam says, "And there's no insurance problems, which makes the date financially very attractive. Islam produced Pure Soul's current single, "Stairway To Heaven," with collaborator Kim Jordan. This weel

the single is No. 25 on the Hot R&B Singles chart. It has a remix that features the O'Jays. ON THE REAL: MVP Records, a subsidiary of React

Entertainment, is one of the few labels that's putting some of its money where its mouth is. Founded about nine months ago by Sabastian Jones, the label has allocated a portion of proceeds to charitable organizations, including the House of Blues Foundation. The label is also developing youth programs, including

usic education seminars and community-service-ories ed lecture series, voter registration campaigns, and AIDS In February, the Navarre-distributed label released five

compilations: "Vintage Funk Vol. One," "Classic Funk Vol. One," "Classic Mellow Vol. One," "Classic Jazz Funk Vol. One," and "Nu Movement Vol. One."

On March 26, the label will drop "Vintage Blues Vol. One," a compilation that features tracks from such artists as Muddy Waters, Howlin' Wolf, Buddy Guy, B.B. King, John Lee Hooker, and Koko Taylor.

Calabasas, Calif-based G-Vine Entertainment is another label that is giving back to the public. According to G-Vine founder Stan Sheppard, 10% of the company's earnings are slated to go toward the construction and maintenance of three community computer learning cen-ters, which will be located in the Los Angeles communities of Watts, Compton, and South Central. Sheppard intends to gain matching fund support from

the label's distributors.
G-Vine's first album. "Where's My Receipt?" by underground rapper Dazzie Dee (Billboard, Nov. 25, 1995), hits

stores Tuesday (19) and is distributed by Cema. SAY IT LOUD: Polydor is celebrating the 40th anniver-

sarv of the hardest-working man in show business with the release of "Foundations Of Funk: A Brand New Bag 1964-

The two-CD anthology, which is also available on cassette, traces the evolution of James Brown through the mid- to late '60s.

Track highlights include "Say It Loud—I'm Black And I'm Proud," "I Got The Feelbu J. R. Reunolds "Papa's Got A Brand New Bag," and "I Can't Stand Myself (When You Touch Me)." The songs are extended versions; many are longer than those on the original albums.

Also included are previously unreleased and unedited live performances of "Bring It Up," "Licking Stick—Lick-ing Stick," and "Mother Popcorn (You Got To Have A Mother For Me)." The set's 27 tracks are digitally remastered and come

with vintage photos, detailed track annotations, and a comprebensive essay.

Mo' SOUL: Sony/Legacy has released seven more classic soul albums on CD through its Rhythm & Soul series. "The Soul Of Seduction" is a compilation featuring such artists as the Intruders, Harold Melvin & the Blue Notes, the Isley Brothers, Aretha Franklin, and Baby-The label has also released compilation sets by the

otions, Peaches & Herb, Deniece Williams, Johnnie Taylor, and Bunny Sigler.
Also available is the O'Javs' 1972 classic "Back Stab

bers," which has been digitally remastered. Emi vocalist Joi is working on "The Amoeba Cleans-

ing Syndrome," the follow-up to "The Pendulum Vibe," her acclaimed debut set. Dallas Austin, who produced the first album, will work on some tracks on the second which is slated for release in August. (Continued on page 29)



All Peeps On Chantay. RCA artist Chantay Savage helps celebrate the launch of BMG Entertainment's "Peeps Republic" during a recent reception at the Apollo Theatre in New York. "Peeps Republic" is an internet World Wide Web site that is devoted to hip-hop, R&B, rap, and other traditionally black forms of music and

board. TOP R&R ALRIIN

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED. AND PROVIDED BY

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|----------|-------|------|--|------|-------|----------|----------|------|--|-----|
| T | T | - | | | 49 | 51 | 60 | 19 | VARIOUS ARTISTS NO LIMIT 5399314PRIORITY (12.99/18.98) DOWN SOUTH HUSTLERS | |
| | | S. | | 8 | 50 | 47 | 43 | 18 | WILL DOWNING MERICURY 524755 (10 98 EQ/16 98) MOODS | |
| 5 5 | ¥8 | SE | ARTIST LIBEL & NUMBER DISTRIBUTING LIBEL CHARGESTED LIST PRICE OR EQUIVALENT FOR CASSETTECT) | SOST | 57 | 48 | 45 | 31 | BRIAN MCKNIGHT . MERCURY \$20200 (10.56 EQ16.50) I REMEMBER YOU | |
| 53 | 28 | 30 | LABEL & NUMBER DISTRIBUTING LABEL (SUGGESTED LIST PRICE ON EQUIVALENT FOR CASSETTECT) | 88 | (52) | 68 | 51 | 70 | SADE A 1 EPIC 66686* 100 98 EQ15.980 THE BEST OF SADE | |
| 1 | | } | * * * No. 1/GREATEST GAINER * * * | | 53 | 53 | 53 | 32 | RABIOWON GUEST STARRING TONY STARKS (GHOST FACE KILLER) ● COLY BUILT 4 CLHAN LINK | |
|) 2 | 2 | - 4 | FUGEES RUPPHOUSE 67147*COLUMBA (10 66 EQ15 95) 1 week at No.) THE SOORE | 1 | (54) | 51 | 67 | 20 | LOUG 6666 3 NRCA (10 981-698) | + |
| 1 | 1 | 5 | 2PAC DEATH ROWINTERSCOPE 524204/SLAND (19 98/24 98) ALL EYEZ ON ME | 4 | 55 | 60 | 32 | 3 | | + |
| 3 | 3 | 17 | SOUNDTRACK &* ARESTA 18796 (10 96/16 98) WAITING TO EXHALE | 1 | (56) | | 60 | 49 | GANKSTA NIP RAP-A-LOT 41335M/HGIN 09 96/18:981 PSYCHOTIC GENIUS | |
| 3 | 3 | 17 | R. KELLY A 1995 41579* (10 98/16 98) R. KELLY | 4 | | 68 | | | SOUNDTRACK A PRIORITY 53959* (10.98/15.98) FRIDAY | |
| 5 | 5 | 36 | D'ANGELO ▲ EM 32629 (10.99/15.96) BROWN SUGAR | 4 | 57 | 68 | 51 | 19 | ERICK SERMON DEF JAMERAL 529086765LAND (10.98/16.38) DOUBLE OR NOTHING | |
| 1 | 1 | 23 | MARIAH CAREY & COLUMBIA 66700 (10.96 EQ/17.98) DAYDREAM | 1 | 55 | 37 | 72 | 3 | GHETTO TWINZ 21G BOY 20 IS 99/14 960 SURROUNDED BY CRIMINALS | |
| 1 6 | 6 | 4 | TOTAL 840 80Y 73006*ARISTA (10 98/15 98) TOTAL | 4 | 59 | 62 | 56 | 21 | S.D.S. BAND TABLE 530594-MOTOWN (7 9611 96) THE BEST OF S.O.S. BAND | |
|) 10 | 10 | 9 | SOUNDTRACK . DON'T BE A MENACE TO SOUTH CENTRAL | 3 | | 54 | 49 | 18 | PHYLLIS HYMAN PR 11040700 (10,98/16 98) REFUSE TO BE LONELY | |
| 8 | 9 | 26 | SOLD @ PERFECTIVE SHOUTHANN CORRESPONDED SOLD | 8 | (61) | 70 | 79 | 13 | THE NOTORIOUS B.I.G. ▲ BAD BOY 73000***RISTN 9 9815 98 READY TO DIE | |
| | + - | - | | | 1 - 1 | | | | * * * PACESETTER * * * | и |
|) 12 | 15 | 4 | MC MAC RE 18/MARMER BROS (10 98 15 No. A THIN LINE BETWEEN LOVE & HATE | 10 | (62) | 76 | 65 | 16 | VARIOUS ARTISTS DANGEROUS 415/JUNE (10 90/15-04) DON'T TRY THIS AT HOME | ₩. |
| 9 | 8 | 16 | LL COOL J ▲ DEF JAMIRAL 523845*/ISLAND (10 9817 98) MR. SMITH | 4 | 63 | 63 | 55 | 80 | BDYZ II MEN ▲** мотоwn 530323 (10 98/16 98) | Т |
| 11 | 13 | 20 | THA DOGG POUND & DEATH ROWINTERSCOPE 50546-PRIORITY (10 98) 15 94 DOGG FOOD | 1 | 64 | 57 | 61 | 17 | TERRY ELLIS EASTWEST 61857/EEG (10.99/16.98) III SOUTHERN GAL | . 1 |
| 13 | 11 | 9 | KRIS KROSS ● RUFFHOUSE 67441*COLUMBIA (\$198 EQ15 96) YOUNG, RICH AND DANGEROUS | 2 | 65 | 55 | 47 | 22 - | JANET JACKSON ▲' DESIGN DF A DECADE 1986/1996 | T |
| 15 | 16 | 18 | QUINCY JONES • OWEST 45875/MARNER BROS. (10 98/16 98) Q'S JOOK JOINT | 6 | 66 | | | 52 | ABM 540/99* (LD9817.58) | 4 |
| 18 | 27 | 18 | COOLID ● 10MMY BOY 1141* (11 98/16 98) GANGSTA'S PARADISE | 15 | | 56 73 | 58 62 | 21 | 2PAC ▲ INTERSCOPE 92399*/NG (10 96/16 96) ME AGAINST THE WORLD | - |
| 14 | 12 | 6 | EAZY-E STRB OFF THA STREETZ OF MUTHAPHU**IN COMPTON | 1 | (67) | | | | PURE SOUL STEP SUNINTERSCOPE 92636/46 (10 59/16 59) PURE SOUL | |
| 16 | - | 34 | MDNICA A ROWDY 37005*WRISTA (10 98/15 98) MISS THANG | 1 | 66 | 72 | 63 | 17 | THE PHARCYDE OLUCIOUS VINIT, 35102*CAPITOL (9 9615 96) LABCABINCALIFORNIA | 4 |
| | | 34 | TSCAPE A 50 S0 DEF A 2022 COLUMNA (10 SE FOLS SEL) DEF THE HOOK | | 69 | 65 | 69 | -111 | WU-TANG CLAN ▲ LOUD 66336/80A 19 9615 969 ENTER THE WU-TANG (36 CHAMBERS) | 4 |
| 17 | 17 | 34 | | 3 | (70) | 75 | 78 | 19 | INTRD ATLANTIC 82662/8G (10.98/15.98) NEW LIFE | T |
| 21 | | 18 | THE TONY RICH PROJECT LIFACE 26022/ARISTA (ID 9815 98) WDRDS GOODIE MOR LARGE 2502/ARISTA (ID 9815 98) SOUL FOOD | | 71 | 68 | _ | 21 | AZ EMI 2013* (10 98/15 96) DOE OR DIE | đ |
| | 18 | | | 8 | (72) | 85 | 85 | 17 | 5TH WARD BDYZ RAP-A-LOT 40758/WRSIN (9 98/15-98) RATED G | |
| 19 | 19 | 29 | JUNIOR M.A.F.I.A. UNDEASING BEAT 92614*1AG (10 98/15 98) CONSPIRACY | 2 | 73 | 74 | 75 | 18 | TOP AUTHORITY TRAX 72668/SQLAR (10.95/16.98) RATED G | |
| 24 | 21 | 24 | GERALD LEVERT & EDDIE LEVERT, SR. ◆ FATHER AND SON FATHER AND SON | 2 | (74) | 83 | 73 | 7 | MAZE FEAT. FRANKIE BEVERLY THE RIGHT STUFF 35865CAPTOL: 11 5617 98 ANTHOLOGY | |
| 22 | 26 | 69 | TLC ▲* LAFACE 26009/ARISTA (10 98/16 98) CRAZYSEXYCOOL | 2 | (75) | RE-EN | | 97 | SNOOP DOGGY DOGG & DEATH ROMANTERSCOPE 92279*AG (10 98/15 90 DOGGY STYLE | + |
| 23 | 20 | 28 | FAITH EVANS ● 840 807 73003*489314 (10 96)15 98) FAITH | 2 | 76 | 69 | 86 | 18 | 3T MUSSO MUSIC 57450EPIC (10 98 EQ/15 99) IIII BROTHERHOOD | t |
| 25 | 28 | 34 | BONE THUGS-N-HARMONY & PUTHLESS 5539-VELATIVITY (10:98:15:98 E. 1999 ETERNAL | 1 | 77 | 64 | 59 | 39 | WILLIAM BECTON & FRIENDS WER SLASWITERSOUND (SANS) SIN BE BROKEN | + |
| 27 | 23 | - 18 | VARIOUS ARTISTS FUNKMASTER FLEX: 60 MINUTES OF FUNK | 15 | 78 | 60 | 66 | 14 | SPICE 1 INVE 41583 (10 98/15 98) 1990 SIGK | + |
| 26 | 24 | 19 | EOLD 66809/MCA110 96/15 960 | 2 | 79 | 67 | 57 | 9 | KILO WRAP 8147/048AN (10.98/15.96) SEE GET THIS PARTY STARTED | |
| 32 | 74 | 18 | EIGHTBALL & MJG ◆ SUNE 1521-RELATIVITY (10 98/16 98) ON TOP OF THE WORLD | 3 | (80) | 89 | 95 | 32 | TRU NO LIMIT STREET PROPERTY (10 SELLA SEL | .+ |
| 32 | 34 | 15 | THE CLICK SICK WID IT 4 1942 INT 12 7913 SEE GAME RELATED | 3 | | | | - | | + |
| | | | * * * HOT SHOT DEBUT * * * | | 81 | 80 | 81 | 16 | VARIOUS ARTISTS ● TOMMY BOY 1139 (11.96/15.96) MTV PARTY TO GO VOLUME 8 VARIOUS ARTISTS | - |
| _ | EW > | 1 1 | THE CONSCIOUS DAUGHTERS PROMITY 53994 (10 98/16 98) GAMERS | 29 | 82 | 78 | 68 | 7 ; | MHNO 71865 7386 11981 SMOOTH GROOVES: A SENSUAL COLLECTION, VOL. 7 | П |
| 29 | 35 | 53 | MYSTIKAL BG BOT 415810ME (10.98/15.98) TO MIND OF MESTIKAL | 14 | 83 | 82 | 64 | 7 ' | VARIDUS ARTISTS SMOOTH GROOVES: A SENSUAL COLLCTION, VOL. 5 | П |
| 31 | | 14 | IMMATURE MCA 11385* (9.98/15.98) WE GOT (T | 14 | 64 | 79 | 77 | 24 | SOUNDTRACK ● UNDERWORLD 32438/CAPITOL (10.98/16/98) DEAD PRESIDENTS | 4 |
| 30 | 30 | 20 | GROOVE THEDRY (MC 57421* (10 98 EQ15 98) GROOVE THEDRY | 14 | (85) | RE-EN | | 15 | GROUP HOME PAYDAY FFRE 124079* ISLAND (1D 98/16-98) IIII | - |
| 33 | 25 | 4 | MAD SKILLZ BIG BEAT/ATLANTIC 926231/MG (10 58) 15 981 M FROM WHERE??? | . 18 | (86) | 100 | ust | 18 | | + |
| 28 | _ | 2 | SUGA T, SICK WID' IT 41578/JNE (10.96/15 96) PAPER CHASIN' (4EVA HUSTLIN') | 28 | 87 | | | 15 | | |
| 39 | 33 | 19 | GENIUS/GZA ● GEFFEN 24813* (10 88/15 98: LIQUID SWORDS | 2 | 88 | 88 | 83 74 | 67 | | 4 |
| 46 | 42 | 68 | KIRK FRANKLIN AND THE FAMILY A KIRK FRANKLIN AND THE FAMILY | 6 | | 93 | | | METHOD MAN ▲ 0EF JAMPAU 523839*/ISLAND (10.90/16.98) TICAL | 4 |
| 1 | +- | 100 | | - | 89 | 96 | 87 | 33 | SHAGGY ● VIRIAN 40156* (10 90/15/98) BOOMBASTIC | 4 |
| 34 | 36 | 34 | JODECI A UPTOWN 11/2584MCA (10 9816 98) THE SHOW, THE AFTER PARTY, THE HOTEL | 1 | 90 | 71 | 76 | 5 | RICHIE RICH SHOT 8000 (9.8874-98) HALF THANG | 4 |
| 40 | - | 2 | GEORGE HOWARD GRP 9839 (10 98/16 98) (IIII ATTITUDE ADJUSTMENT | 38 | (91) | 98 | 98 | 94 | ZAPP & ROGER REPRISE 45143/WARNER BROS. (10.98/15.98) ALL THE GREATEST HITS | 1 |
| 41 | 40 | 19 | CYPRESS HILL & CYPRESS HILL III (TEMPLE OF BOOM) | 3 | 92 | 97 | 92 | 173 | KENNY G ▲ " ARISTA 18646 (10 99/15 98) BREATHLESS | 1 |
| 44 | 48 | 72 | DEBORAH CDX ARISTA 16781 (10 96/15 98) 558 DEBORAH COX | 25 | 93 | 84 | - | 16 | C-80 AWOL 7199 19 96/14 961 BEST OF C-BO | 1 |
| - | 37 | 17 | | 10 | (94) | RE-EN | TRY | 86 | BONE THUGS-N-HARMONY A' CREEPIN ON AH COME UP (EP) | Т |
| 35 43 | 41 | 76 | | 6 | - | | - | - | DUGG COFFERENCE THE DISCHAGE THE | + |
| 38 | 29 | 76 | | 5 | 95 | 77 | - 1 | 2 | GIP 9835110 REE BEI | J |
| 36 | 39 | 3 | | 36 | 96 | 81 | 82 | 31 | VARIDUS ARTISTS ● TOMMY BOY 1137 (10:98/15.96) JOCK JAMS VOL. 1 | I |
| 45 | 44 | 67 | | 36 | 97 | 90 | 96 | 33 | BUJU BANTON LODGE CANNON 524119*/ISLAND (10 98/14 98) 2 TIL SHILDH | 1 |
| 49 | 46 | 32 | MARY J. BLIGE ▲ 'UPTOWN 11156*MCA (10 96/15 98) MY LIFE | | (98) | RE-EN | TRY | 42 | VARIDUS ARTISTS SMOOTH GROOVES: A SENSUAL COLLECTION, VOL. 1 | 1 |
| | | | AL GREEN THE RIGHT STUFF 30800/CAPITOL (10 96/16 96) GREATEST HITS | 34 | | 94 | 80 | | NHNO 71039 (7 %) 11 (90) | + |
| 52 | 38 | 11 | JERALD DAEMYDN GRP 9829 (10 98/16 98) THINKING ABOUT YOU | 35 | 99 | | | 18 | BOYZ II MEN MOTOWN \$30584* (10 9016 90) THE REMIX COLLECTION | - |
| | | 33 | SOUNDTRACK A 1 MCA SOUNDTRACKS 11228*/MCA (10 98/17 98) GANGEROUS MINDS | 2 | 100 | 91 | 91 | 36 | LUNIZ ● NOO TRYSE 40523 (9.98/13 98) OPERATION STACKDLA | |

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PGOMING



CONTEMPORARY CHRISTIAN

ISSUE DATE: APRIL 27

AD CLOSE: APRIL 2

More than ever. Contemporary Christian music is embracing and exciting mainstream audiences worldwide Billboard's April 27th issue provides in-depth reporting by Deborah Evans Price on the general state of the market. This spotlight will also discuss Contemporary Christian's chart successes, the use of video as a marketing tool and the presence of the genre in the UK.

Contact:

Lee Ann Photoglo 615-321-4294



SOUNDTRACKS

ISSUE DATE: APRIL 27 AD CLOSE: APRIL 2

With the Oscars right around the corner, soundtracks are getting their share of the spotlight Billboard highlights one of the most productive years for this market in its April 27th special Issue. Coverage will include a general overview of the market, reports by Thom Duffy on activity in France, Italy, UK, and Australia, and rankings for the top 30 titles of the

Contact: Deborah Robinson

212-536-5016



INTERNATIONAL LATIN MUSIC CONFRERENCE GUIDE

ISSUE DATE: MAY 4 AD CLOSE: APRIL 9

From April 29-May 1, Billboard will be hosting its Seventh Annual Latin Music Conference and Awards in Miami, Fiorida. Our May 4th Spotlight Issue gives an overview of the Conference, including reports on planned events and seminars, a list of this year's winners and their profiles, and general information on Conference performers. John Lannert . aiso summarizes the developments and trends in Latin Music over the last year.

Contact Gene Sculatti

213-525-2310



VIRGIN TAKES MANHATTAN

ISSUE DATE: MAY 4 AD CLOSE: APRIL 9

Virgin Retail is coming to the "Big Apple" in April and Billboard has the inside bite on the grand opening of this megastore. Our May 4 Spotlight recaps the history behind the multi-million dollar store, including facts and figures on product offerings, an exclusive Interview with Ian Duffell (President of Virgin Retail Group, North America and Asia Pacific) and a short first-person address by Virgln founder Richard Branson.

Contact: Lezle Stein

213-525-2329

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PHIL RAMONE

ISSUE DATE: MAY 11 AD CLOSE: APRIL 16

Known as the "Pope of Pop," Phil Ramone is revered by his peers as one of the Industry's all-time greatest producers. In our special May 11th issue, Billboard pays tribute to his unparalleled accomplishments over the last three decades. This salute will Include an overview of his career, an intensive Q & A interview. a discography of his work and testimonials from artists who have worked with him in the past.

Contact: Pat Rod Jennings 212-536-5136



ASIA PACIFIC II

ISSUE DATE: MAY 18 AD CLOSE: APRIL 23

In a continung effort to bring Asia Pacific's market to the forefront of the industry, Billboard's May 18th Issue contains the second Asian Pacific Quarterly. This special issue coincides with the 2nd MIDEM Asia and will highlight the Asian territories and their plans for the confab. Coverage will also include a look at the goals and expectations of International and US companies/ organizations attending the conference.

Contact: Amanda Guest 613-824-8260



LATIN MUSIC BUYER'S GUIDE

PUBLICATION DATE: AUGUST 7 AD CLOSE: JUNE 17 in it's fifth year, Billboard's

International Latin Music Buyer's Guide is consulted on a daily basis by thousands of prospective buyers when making important decisions. The directory consists of listings from 18 countries in 20 categories, including artists, managers, music publishers, etc. The International Latin Music Buyer's Guide is distributed to the heavyweights within and around the Latin music community, including record labels, retailers, wholesalers/distributors, managers, agents, and promoters.

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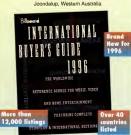
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R&B

MC Ren Shows He's 'Da Villain'

REAL LIVE SH*T: With the advent of the g-fonk era, much of the untamed black rage that N.W.A bared when it first crashed Planet Pop-remember "F--- Tha Police" from 1988?--got squeezed out of hard-edged hip-hop from the West Coast. All of a sudden, sun-kissed sounds, like creeping, creamy synths, were floating hella laid-back lyrics about "real" life in Cali.



by Havelock Nelson

The effect was sort of lulling. That is, without the words, the tracks actually gave off the impression that things in the 'hood are all good.

However, on "Da Villain In Black," his third solo set, due April 9 on Ruthss/Relativity, former N.W.A rhymer MC Ren doesn't go swimming in the calm g-fonk ocean. His steady, eloquent baritone-Ren is a speakicianscientist who doesn't babble, mutter, or stutter-is attached to thick, tuneful tracks that throb threateningly. As he champions African-American self-sufficiency and studies disparities between black and white communities. he rails against studio gangstas, "fakeass" radio programmers, and other "boot-lickin', buck-dancin' niggas, sounding like an aural terror on a mission to preserve the art of hip-hop and

maintain the beart of black folk. "Da Villain" overflows with mindblowing, pavement-pounding passion, and its sentiments-some of which are owed to Ren's Islamic ideology-actu ally made me cheer as I danced around my living room, bobbing my nappy head. Such songs as "Keep It Real," "It's Like That," and first single "Mad Scientist" are phat, ferocious, and funky.

KEEP ON KEEPING ON: Whe Dante Ross left his A&R VP post : Elektra Entertainment last year t head No Doubt Recordings, his Do Jam-connected imprint, he kept h A&R philosophy the same. "I still on sign things I feel will be worth [a co sumer's] \$8.95," he says. "If I dig som thing, I dig it, or I won't mess with I'm not prolific, because I'm alway looking for substance. But my tracrecord's pretty good."

In the past, the executive has bee esponsible for discovering Bran Nublan, Grand Puba, and Bust Rhymes' old crew, Leaders Of Th New School among others Curren ly. No Doubt's roster includes Trigg The Gambler (Smoothe Da Hustler brother), D.V. Alias Khrist, ar NME. The latter two acts are fro Brooklyn, N.Y., and are down wit Nexx Level Productions. NME is a L Angeles native and a cousin of rappe Kurrupt, a loose part of Tha Dos

Ross compares D.V. to the Fugee (Continued on page 29)



KING KELLY: R. Kelly Featuring Ronald Isley's "Down Low (Nobody Has To Know)" (Jive) sustains its No. 1 position on the Hot R&R Singles chart for a third week. Its overall points are so strong that it is unlikely that Kelly will relinquish the top spot next week. This week, sales of his self-titled album are flat; the set stays at No. 4 on the Top R&B Albums chart because of spirited single sales. "Down Low (Nobody Has To Know)" maintains its No. 1 rank on the Hot R&B Singles Sales chart for a third week. In addition, it moves 2-1 on the Hot R&B Airplay chart. On April 4, Kelly kicks off a 35-city tour with L.L. Cool J (Def Jam/RAL/Jaland). Xscape (So So Def/Columbia), and Solo (Perspective)

UGEES SCORE: "The Score" by the Fugees dislodges 2Pac's "All Eyez On Me" (Death Row/Interscope) from No. 1 on the Top R&B Alb cbart. The album wins the Greatest Gainer award on both the Top R&B Albums and The Billboard 200 charts, where "The Score" stands pat at No. 3. The Ruffhouse/Columbia album has sold more than 380,000 units since its release four weeks ago, according to SoundScan. In 1994, the Fugees' first album, "Blunted On Reality," peaked on the Top R&B Albums chart at No. 62. Last week, the group began a seven-week tour with Goodie Mob (LaFace/Arista) and the Roots (Geffen.) The Fugees have also taped a segment for Rosanne's new Fox program, "The Eleventh Hour." The show is tentatively set to debut as Fox's answer to NBC's "Saturday Night Live."

HOT SHOT DEBUT: Eleven must be a lucky number, because Whitney Houston and CeCe Winans' "Count On Me" (Arista) debuts on both the Hot R&B Singles and Hot R&B Singles Sales charts at No. 11. Airplay continues to mount, as the song moves 32-18 on the Hot R&B Airplay chart after a 28% increase in spins.

CLASSIC CURRENTS: Lionel Richie's "Don't Wanna Lose You" (Mercury) enters the Hot R&B Airplay chart at No. 37. The song is No. 1 in airplay at WHUR Washington, D.C. PD Hector Hannibal says that although radio has not heard from Richie in a while, "he is an [R&B adult] coresounding singer." Richie's last No. 1 R&B single was in 1992. Remember the Motown single "Do It To Me"?
Dlana Ross' "If You're Not Gonna Love Me Right" (Motown) enters

Bina Ross 11 for re-rot domain Love are right.

The Hot R&B Airplay chart at No. 74 and moves 69-67 on the Hot R&B Singles chart. KIPR Little Rock, Ark., is spinning it in top 10 rotation. PD Joe Booker sees the tempo-driven single as a welcome relief from the downtempo doldrums typical of this time of year and says that this is "the best-produced record from Diana in years," Ross' last No. 1 R&B single was in 1985, "Missing You."

T'S A DOGGY DOGG WORLD: I thought everyone already bad bought Snoop Doggy Dogg's 1993 multiplatinum album, "Doggy Style" (Death Row/Interscope). But apparently not. It re-enters the Top R&B Albums chart at No. 75 on the heels of widespread media coverage surrounding his acquittal after being charged with murder. Snoop appeared on MTV News and BET's "America's Black Forum" to discuss the trial. Snoop was acquitted of charges of first- and second-degree murder and being an accessory after the fact (Billboard, March 2).

RIIRRI INC IINDER

| THIS WEDK | LAST WEEK | WEDES ON | TITLE ANTIST (CARDUDISTINGUTING CARDU) | THIS WEEK | LAST WEEK | NO SAGGIII | TITLE ARTIST GARRELOISTRIBUTING (AREL) |
|-----------|-----------|----------|---|-----------|-----------|------------|--|
| 7 | 18 | 7 | LET ME CLEAR MY THROAT | 18 | 13 | 6 | FAIRGROUND SAUTUS RED (EASTWEST/EEG) |
| 7 | 6 | 8 | DANCE WITH ME INTRIGUE (SRG/UNIVERSAL) | 15 | F | 8 | LOVE CAN CHANGE IT FRANKIE KAUCKLES IVIRGING |
| 7 | 6 | 6 | CLICK G-SHORRIES (STRESS) | 18 | 11 | 10 | BANKHEAD BOUNCE DIAMOND FEAT D-ROC (EASTWEST/EEG) |
| 6 | 6 | 6 | LA FAMILIA PROST LITUTHLESS/RELATINITY) | 17 | 18 | 7 | BOUNCE IT Y'ALL MAZZY ROOK (TOMMY HOY) |
| 8 | 20 | ŧ | SOAKIN' WET DG (H C I II D PALASLAND) | 10 | 19 | 8 | I GOT DAT FEELIN' |
| 8 | 11 | 8 | CRIME SAGA SHURLEZ THE DISCIPLE IMPULTITIONALY BOY | 19 | 23 | 7 | SMOOTH ME & MY COUSIN (PRICEITY) |
| 7 | 11 | 6 | GIN & JUICE DEVANTE IMCA SOUNDTRACKSMCAD | 20 | - | 8 | CHANCE FOR OUR LOVE WHISTLE (SELECT) |
| 8 | - | 8 | NO COMPLEX CHINO XL (WASHER BROS) | 21 | 24 | 19 | LIVIN' PROOF GROUP HOME UNITED Y/LONDONUISLANDS |
| 1 | 19 | 19 | SOME ENCHANTED EVENING THE TEMPRATIONS IMPROVANT | 23 | - | 7 | ALIZE FOR DOLO |
| 10 | 9 | 5 | NO LOVE WITHOUT HATE SUNZ OF MAN PAUL TANSO | 23 | - | ŧ | SITUATIONS 5 TH WARD BOYZ (RAPLA LOTIVIRGIN) |
| 11 | 8 | 4 | WHAT GOES UP (REMIX) MACK DA MANIAK (SELECT) | 24 | - | ŧ | LET ME RICE 12 GAUGE (STREET LIFE/ALL AMERICAN) |
| 12 | 19 | 31 | WASSUP, WASSUP! A-TOWN PLAYERS IPPEMEDITATED/WID | 25 | - | 7 | HEADZ AIN'T REDEEBLACK SWIF N WESSUN BLACK MODA/SMIT IN HESSUN (APECA, NERVOCKS |
| 13 | 13 | 7 | DARK SUN RIDERS | Bubi | ying | Und | or lists the top 25 singles under No. 100 |

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| ,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,, | ER E | MDIM | G MARCH 23, 1996 | _ | | - | _ | 4 | TIM TIM | |
|---|--------------|-----------------|---|------------------|-----------|------|--------------|-------------------|--|-------|
| UAST | 2 WKS AGO | WKS ON CHART | TITLE ARTIST PRODUCER (SONGWRITER) CAREL & NUMBER COST RESUMMENT AREA. | PEAK POSITION | THIS | WEEK | 2 WKS AG0 | WINS. ON CHART | TITLE ARTIST INDOCCER (SOMEWHITTEN LAREL & HUMBEROSTRINUTING LAREL GIVE ME THE NIGHT PROPERTY (SOMEWHITTEN LAREL & HUMBEROSTRINUTING LAREL GROSTRINISTS INJURYETON (STITLE GROSTRINISTS LAREL & HUMBEROSTRINUTING LAREL GROSTRINISTS INJURYETON (STITLE GROSTRINISTS AUGUSTRASSIAL TANKE) TITLE (STITLE GROSTRINISTS AUGUSTRINISTS | . 8 |
| Т | | | * * * No. 1 * * * DOWN LOW (MOBODY HAS TO EXION) 3 meta at the 1 4 % KELLY FEAT RONALD ISLEY | | 50 | 47 | 47 | 8 | GIVE ME THE NIGHT ROPOSSMENT ROP TEMPERTON CONTINUE BUSINESS OF TEMPERTON | 1 |
| 1 | 1 | 13 | RIXELLY RIXELLY ICLIDITION OF THE 42373 | 1 | (51) | 59 | 59 | 12 | FUNKORAMA RIGHER RIGHEL DAVIS A MENNAMMEN TURLOR HIND WEST, DICEMBELLEY CONTROL DAVIS A MENNAMMEN TURLOR | |
| 1 | 5 | 4 | LADY D'ANGELO D'ANGELO D'ANGELO (D) (D) (M) (T) (V) (D) (M) 51543 | 2 | 52 | 49 | 88 | 19 | DIGGIN° ON YOU ● SABYFACE BASYFACE CO. IDI INS (T) IDI LAFACE 2-411 BASISTA | |
| 1 | 1 | 7 | ALL THE THINGS (YOUR MAN WON'T DO) (FROM "DON'T BE A MENACE") ◆ JOE | 3 | (53) | 53 | 49 | 3 | SOUL FOOD ♦ GOODIE MOB | 1 |
| 1 | 1 | 9 | NOT GON' CRY (FROM "WAITING TO EXHALE") ● MARY J. BLIGE | 1 | 54 | 51 | 87 | . 5 | SOUL FOOD | |
| 5 | 1 | 13 | BUSHTACE (BABITACE) STITHIN 'UP IM MY ROOM (FROM "WAITING TO EXHALE") ABSTACE (BABITACE) OCIDITION ARSIS L 2929 I WILL SURVIVE CHANTAY SAYAGE SHIRELY OF EXHABIS J. PERRENI CENTRAL OF TO ANALY AND ANALY ANALY AND ANALY AND ANALY AND ANALY ANALY AND ANALY A | 1 | (35) | 56 | 56 | 4 | AIN'T NO PLAYA • RAPPIN' 4-TAY | + |
| 7 | 8 | 6 | I WILL SURVIVE • CHANTAY SAVAGE | 6 | 56 | 43 | 35 | 5 | JESUS TO A CHILD ◆ GEORGE MICHAEL | 1 |
| 6 | 7 | 15 | S HIGHLEY OF ERABES F. J. PERRON. NO ONE ELSE TOTAL JOURNEY, SCOMMS (# ooblevdow_LC_CLUMED) 4C1 DD MH (T) 47 OO BAD BOY 7 OODLEAST BOY 7 | 4 | (57) | 57 | 57 | 5 - | SET U FREE PLANET SOUL | \pm |
| 8 (| 37 | 3 - | WOO-HAH!! GOT YOU ALL IN CHECK ◆ BUSTA RHYMES | 8 | 58 | 50 | 46 | 14 | C.ACCTIAN PENALT DON'T GIVE UP (FROM "DON'T BE A MEMACE") SERIOM DLAWFERCE IS BROWN OLAWBERCE) STILL IN LOVE # BRIAN MCKNIGHT IN BRANCH IN THE MEMORY | + |
| 11 | 16 | 3 | #, 5.58mTh rt Castful(f, 5.68mTh) | 9 | 59 | | 50 | - | STILL IN LOVE # SRIAN MCKNIGHT STILL IN LOVE | + |
| 10 | 6 | 23 | IS SIGN HILL COOK, J. B. ES SIGNED IS 100 (T) NY DEF JAMERU, STEELENDE JAMERU, STE | 1 | | 60 | | 19 | BMC/Mort IS MCM/ISMT & BARNES ICS ICS ICS MERCURY 856996 FEELS LIKE THE FIRST TIME ◆ INTRO | |
| 10 | 1." | 23 | + + + Hot Suot Deput + + + | - | 60 | 52 | 52 | - | N HOOGE IX GREENE,N HOOGE) ICI (T) ATLANTIC 87090 | |
| NE | wh | | * * * HOT SHOT DEBUT * * * COUNT ON ME (FROM "WAITING TO EXHALE") * WHITNEY HOUSTON & CECE WINNAMS | n | 61 | 54 | 54 | 7 | | |
| - | - | | BACTACE (BASTACE W HOUSEON MHOUSTON) CO. (CL. (CL. (CL. (CL. (CL. (CL. (CL. (CL | - | 62 | 62 | 51 | 14 | LEFLAUR LEFLAH ESHKUSHKA ◆ HELTAH SKELTAH AND O.G.C. AS THE FAB 5 TMODE BAR PAUL IN HIDDOGS, HOME JBUFLE POWLLS PROJ. MTS LOTTO DOC DOWN \$3225PROBET. | |
| 12 | 12 | 16 | TRICH (MONTH LAFACE 2 4115 MISTA | 12 | 63 | 55 | 45 | 12 | LET'S PLAY HOUSE THA DOGG POUND FEATURING MICHEL'LE DIT MOSA FAZ IND-EL LESNOY 0000F DOGG MIREFT DAT NIGGE DIZENTE DOGG EL OF GESTER NOW 52250WEERSOPE | 1 |
| 9 | 9 | 3 | COUNT ON ME PROOF WAITING TO DEALEY SHOULD FOR THE PROOF WAITING TO DEALEY SHOULD FOR THE PROOF WAITING TO DEALEY SHOULD FOR THE PROOF WAITING TO SHOULD FOR T | 9 | 64 | 58 | 58 | 6 | SPACE AGE • EIGHTBALL & MJG SMOKE ONE OF SMOTH M GOODWAY! CLUB OT STAND HAS GOOD WAY! | I |
| 16 | 18 | 8 | WHO DO U LOVE DEBORAH COX COST INCIDENCE OF THE PROPERTY OF T | 14 | 65 | 65 | 68 | 5 | GAMERS | Ī |
| 19 | 21 | 8 | Cyperion Dependent | 15 | 66) | NE | N Þ | 1 | FEELS SO GOOD (SHOW ME YOUR LOVE) LINA SANTIAGO (C) (D) (T) (O) GROOVE NATION 5600ANINGERSAL | 1 |
| 13 | 13 | 7 : | GET MONEY ◆ JUNIOR M.A.F.I.A FEAT. THE NOTORIOUS B.I.G. ET ENE NOTORIOUS BIG. LITTLE BIM LEPOPER BEGFORD IN PERS. STRPLIN ISL IT UNDER SIDE OF MORTHFUNDS. | 8 | 67) | 69 | 73 | - 3 - | IF YOU'RE NOT GONNA LOVE ME RIGHT DIANA ROSS N M WALCEN IM SEWARD 00 100 (T) MOTOWN 860498 | 1 |
| 15 | 14 | 13 | WHERE DO U WANT ME TO PUT IT COUNT NO DE PREMENTATION COUNT NO DE PREM | 8 | 68 | 61 | 53 | 19 | YOU REMIND ME OF SOMETHING ▲ ◆ R. KELLY RESULTS ME ASSAULT COUNTY M | 1 |
| 22 | 36 | 3 | KEEP ON, KEEPIN' ON (FROM "SUINSET PARK") | 18 | _ | _ | _ | | * * * GREATEST GAINER/AIRPLAY * * * | d |
| 14 | 10 | 16 | ADDITION OF MACHINE AND ADDITION OF THE ADDITI | 3 | 69 | 77 | ** | 2 | WHY YOU TREAT ME SO BAO SHAGGY FEATURING GRAND PUBA RET HIGSTON 5 PRECINA IO BURRILLE LIVINGSTON M DUTIN, B MARLEYT IN IN ITS YES WINGIN 36529 | ä |
| 26 | 31 | 5 | 5 O'CLOCK ◆ NONCHALANT SMICHAEL AND NONCHALANT CHARLES A DAMPING R X; TRISERY & R DEL A HARRISON O'THIS A DAMPING | 20 | 70 | 64 | 61 | 15 | BEWARE OF INT CARN STROM "A THIN LINE BETWEEN LINE AND WATER" \$\\ _\ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \ | 1 |
| 21 | 17 | 13 | FU-GEE-LA ◆ FUGEES | 13 | 7 | 71 | 75 | . 4 | | |
| 17 | 11 | 17 | FUGEE LA STREMMEND NO PLE MILLANDERIST MARIE SCREED COME TO THE THE OFFICE AND THE STREET THE STREE | 2 | 72 | 68 | 62 | 15 | C 15MM-RO JIKCOWIN IC LINOW-ROLINGCOMMA WHITE COMPTION DAMAGO MICH MICHAEL MIC | |
| 18 | 15 | 16 | | 6 | \vdash | _ | - | - | C.TORRELLIMC HAMMER IN HEWINS M.C. HAMMER! (C.I.C. GANT 17717/WARNER SROS.) | H |
| 24 | - | 7 | KEED TOVIN | | 73 | 67 | 67 | 7 | REGIDETAL CORRECT IA ROGERS, SIMONTOSH, TISTAHLU GULDRERGE ICI (TI WRAP SHINCHBAN | 4 |
| - | 26 | - | BP WISON IS WISON A LARREUR CONTINUE TO THE PROPERTY OF THE PR | 24 | 74 | 75 | - | 2 | SKIS CAMERO WILLIS ID 101 ID ROCAFELLA 53233 | 4 |
| 27 | 27 | 4 | STAIRWAY TO HEAVEN A PRIOR SOUND A DIRECTOR OF THE MODIFIED HEAVEN A PRIOR SOUND A DIRECTOR OF THE MODIFIED HEAVEN A PRIOR SOUND AND A DIRECTOR OF THE MODIFIED HEAVEN BY THE PRIOR TON'T BE A MEMOLIC. THE MODIFIED HEAVEN BY THE PRIOR BOTH MADERIAL PRIOR THE | 25 | 75 | 63 | 63 | 6 | CONTROL CONTRO | 1 |
| 20 | 20 | - 7 | BUTCHEST THE SHES HE SE HANDER A DAYS, LAUSE ENABLES AS DAYON OF BOSS MAKEN. BUTCHEST BUTCH AND SHEST MAKEN BUTCH BY SHEST | 20 | (76) | NE | | 1 | SHADOWBOXING GENIUS/GZA FEATURING METHOD MAN ICA IR DIGES, G GRCCI (C) (C) (T) GEFFTN 19196 | _ |
| 25 | 22 | 24 | I MISS YOU (COME BACK HOME) (FROM "NEW YORK UNDERCOVER") ◆ MONIFAH HEAVY O (HEAVY D.T.ROBINSON) 10.1M1 (T) (0) UPTOWN 55107/MCA | 16 | 1 | NE | N► | 1 | DON'T CRY ◆ SEAL T.HGRN (SEAL) (CL (C) (N) (O) ZET 17700 WARNER BROSS. | |
| 23 | 19 | 21 | LOVE U 4 LIFE © SWING (DEVANTE 4HISDAMINGELF) © 100 (T) UPTOWN 55133/MOA | 8 | 78 | 70 | 60 | 7 | WELCOME ◆ ERICK SERMON ROOMBLEER E SERMON (E SERMON D STINSON) ICH (D) (T) DEF JAMERAL, S7779075LAND | |
| 32 | 32 | 6 | MIST YOU COME BACK HONG! (FROM "NEW YORK UNDERCOVER?") MUST AND A COME OF THE PROPERTY OF | 29 | 79 | 72 | 72 | 5 | THEOREMS OCCUPANT OF THE PRANCE OF THE PRANCE OF THE PRANCE OF THE RESIDENCE OF THE PRANCE OF THE PR | |
| 31 | 23 | 20 | HEY LOVER ▲ • LL COOL J #IT HOT LOVER THE RETEMPERTON AL COOL II COMMAND INVESTIGATION STRANGED AND | 3 | (80) | 80 | - | 2 - | ROTE IN ANDERSON, WARREST LETTE THE TEXT OF THE TEXT O | ٦ |
| 30 | 30 | - 4 | | 30 | (81) | 82 | - | 2 | | |
| 29 | 25 | 18 | | 1 | 82 | 74 | 66 | 7 | | |
| 28 | 24 | 16 | BARTIAC (BARTIACO) TO THE MATTER (BARTIAC) BARTIACO (BARTIACO) BAR | 11 | 83 | 76 | 71 | 20 | MICROPHONE MASTER (ASY NO BEE NAMES (ON HARKE), O HARKEY, JR.) HURRICANE | Η |
| 33 | - | - | C 570KES SMATHER IC 570KES SMATHER, I CARTER A TOUSSAINT) (CHOLITI MCA 55148) FVERYDAY & EVERYNIGHT YVETTE MICHELLE | | | _ | /1 | _ | STUDIO TON ON WHITEMORE, CSTEVENS, BUONES, D. STEVENS, 1 STEVENS) (C) (T) OD SICK WID' IT 42335/JIVE AND TO TON ON THE ADMINISTRATION OF THE ADMINISTRATIO | 4 |
| - | 29 | 8 | FUNMASTER FLOX IMBREAMS SCENT OF ATTRACTION PATRA DUET WITH ARRON HALL | 23 | (8) | 84 | - | 2 | | 4 |
| 49 | - | 2 | T TAYLOR C FARRAR ID SMITH C DILLON T TAYLOR C FARRAR A HALLE DILLON ICI IDI ITI 550 NUSIC TREST | 49 | 85) | 49 | 85 | 1 | | |
| NE | WÞ | 1 - | RENEE (FROM "DON'T BE A MENACE") LOST BOYZ WE SELBUTHNAMED TWO DAWG OF MELLY! ITO ORD (T) SLAND #54594* | 36 | 98 | 91 | 18 | 17 | TIME DOS IN MORROS W MORROS S TOCKMAN, I RELETE MORRISONO (CLIED IT) MOTOWN 860480 | 4 |
| | | | * * * GREATEST GAINER/SALES * * * HAVE I NEVER | | (87) | 87 | 88 | 3 | NUSGS INUSGS FREESCI (C) (N) (T) 00 RUFFHOUSE 78222/00(UMBIA | |
| 40 | 1 | 3 | BARTHACE D SIMMONS (BARYFACE) (C) (D) (M) (T) (U) LAFACE 2-4 (A 2 M) (STA | 37 | 88 | 78 | 10 | 16 | RZA IR DIGGS, G GROCE HUNTER'S WONDER EDEBARGE) ICI (T) GEFTEN 19391 | |
| 34 | 28 | 11 | VISIONS OF A SUNSET (FROM +MR. HOLLAND'S OPUS") ◆ SHAWN STOCKMAN (CO.D) TO POLYDON 509962/MAIN AND AND AND AND AND AND AND AND AND AN | 78 | 59 | 90 | 87 | - 11 | BROKEN LANGUAGE/HUSTLIN* SMOOTHE DA HUSTLER DR (Q SMITH,] PITTMAN, I SMITH CR (T) (D) PROFILE 3440 | ĺ |
| 44 | 44 | . 7 | ALL I NEED • JESSE POWELL OR FREEZE PLISTEWART'S SALTER,T NOHEREANYE) • CLIC OD SILAS 551 36 MCA | 59 | 90 | 58 | - | 2 | STORY CONTINUE OF CONTINUE | |
| 98 | 64 | 3 | | 49 | 91 | 93 | 47 | 4 | KEEP IT REAL JAMAL | Ī |
| NE | wÞ | 1 | ALANGUAGE CONTRACTOR OF A CONT | 47 | 52 | 98 | 44 | 16 | EAST 1999 ♦ BONE THUGS-N-HARMONY | |
| NE | wÞ | 1 | \$1000 ABM COMPANDED COMPAN | 87 | 38 | 38 | 92 | 7 | COOLIE HIGH ◆ CAMP LO | - |
| 99 | 88 | 35 | W.S.FEWART IN STEWART, G.JEHKING: ICI IDI ELEKTIA 64324EEG TELL ME ◆ GROOVE THEORY | 1 | 50 | 83 | 78 | 16 | TOO HOT | |
| 44 | - | 2 | ENVY/FIREWATER | 44 | (95) | NE | _ | 1 | ED DOBES IA NETY, IT, IL DOBES, G. BROWNE (C) IBI (T) NY TOMBHY BOY 7718 FOR REAL JACKAL THE BEAR | |
| - | - | | ENV/FIREWATER LES & LOBES SET RECLES CONTENTEMBORE BALANCE SHOWED USES ON DOES SET RECLES CONTENTEMBORE BALANCE SHOWED USES OF THE SECOND CONTENT SET OF THE SECOND CONTENT SET OF THE SECOND CONTENT SET OF THE SECOND CONTENT SECOND | - | - | 98 | 98 | 7 | NELLY PAID LACKAL THE REAR! (C. (*) CO UNION TRANSPORTED A MANCO | |
| 47 | 83 | 21 | DONAL FOSTER I MCELROY IDENZE FOSTER, I MCELROY ID ID ID EASTWEST 6436 IZES PHYSICAL FUNK DOMAINO | 10 | 90 | _ | _ | 1 | R NOW, S DUDIN IS DUDIN A NOVE, S GARPETT) (C) (T) (0) BLUE THURB STATEON MICEINE A ENERGY TO SERVE THURB STATEON A ENERGY | _ |
| 46 | 49 | 6 | | 18 | 87 | 78 | 90 | 3 | # EVERT HING BUT THE GIRL # WATT I THORN, I CORON OF THORN, II WATT | |
| | 82 | 18 | SWELLEY AND AS LIGHT A LOUR LANGER AND TAKEN THE PROPERTY OF THE PARTY AND THE SAME HARD TAKEN AND THE SAME THE SAME THE SAME THE SAME THE SAME THE SAME THE S | 78 | 88 | 98 | 88 | 18 | THEOWY OUR HANDS UP | |
| 58 | - | | | | | | | 20 | THROW YOUR HANDS UP L.V. | |
| 98 38 | 40 | 23 | YOU PUT A MOVE ON MY HEART QUINC SINES OF ISMREIGHOR) WHO CAN I RUN TO ⊕ JOURN INSECTION ON THE WARD AND A SCAPE (C) (D) 50 SQ (D) 78000 CCCUUIIIN | 98 | 90 | 59 | 98 | 20 | THROW YOUR HANDS UP U FRAMEN ROLLING S WILLINGS KIELEDWICK COSL SMCCOSL SMCCOSL TO 1798 THE STATE OF THE ST | Ц |

Viryl single availability. (X) CD maxi-single availability. © 1996, Bilbs

SoundSound B II I I I I I

Hot R&B Airplay.

| X33M SINI | UAST WEEK | MD SYGGA | TITLE ARTST (LARGLOSTER), TING LARGE | THIS WEEK | LAST WEEK | WEEKS ON | TITLE ARTIST (LABELDISTRIBUTING LABEL) |
|-----------|-----------|----------|--|-----------|-----------|----------|---|
| _ | r | | * * NO.1 * * | 38 | 35 | 9 | PU-GEE-LA PUGEES WILL PHOUSE COLUMBIA |
| D | 2 | 17 | DOWN LOW INCOCOY HAS TO KNOW! | (39) | 41 | 35 | TELL ME GROOVE THEORY (EPIC) |
| 20 | 3 | 16 | ALL THE THINGS (YOUR MAN WON'T DO) | (40) | 54 | 3 | ONE FOR THE MONEY HORACE BROWN (VICTORIN) |
| D | 4 | 13 | LADY CANGELO (DMI) | 41 | 33 | 19 | WE GOT IT |
| 4 | 1 | 15 | SITTIN' UP IN MY ROOM BRANCY (ARISTA) | 42 | 40 | 9 | WING BENEATH MY WINGS GUIAD LEADY & STEELENDY, SK BASTWEST |
| 5 | 5 | 16 | NOT GON' CRY MARY J. SEASE (ARISTA) | 43 | 38 | 13 | EVERYOAY & EVERYNIGHT |
| D | 8 | 4 | KILLING ME SOFTLY | 44 | 36 | 33 | WHO CAN I RUN TO XSCAPE ISO SO DEFLOOLIMERAL |
| D | 10 | 5 | ALWAYS BE MY BABY MARIAN CARRY (COLUMNA) | (45) | 43 | 7 | ALL I NEEO JESSE FOWELL ISHASANCA |
| 1 | 8 | 20 | NO ONE ELSE TOTAL DAL BOY ARISTA) | Œ | 50 | 4 | SLOW JAMS QUINCY JONES (OWEST, WARNER BROS) |
| 8 | 7 | 11 | CALIFORNIA LOVE | 47 | 44 | 4 | SCENT OF ATTRACTION PATRA DUET WITH AARON HALL (550 MUSIC) |
| 1 | 12 | 29 | I WILL SURVIVE CHANTAY SAVAGE (RCA) | (48) | 51 | 2 | NO MORE GAMES SKIN DEEP LINGSE CANNONISLAND |
| 11 | 9 | 30 | BEFORE YOU WALK OUT OF MY LIFE | (49) | 49 | 5 | AIN'T NOBODY FAITH EVANS (SAD BOYGARSTA) |
| 12 | 11 | 22 | DO YOU WANT TO ESCAPE (SO SO DEF,COLUMBIA) | 50 | 47 | 25 | WHERE EVER YOU ARE |
| 13 | 14 | 16 | LET IT FLOW TONI BRAKTON (ARISTA) | (SD | 63 | 2 | KISSIN' YOU TOTAL (BAD BOWARISTA) |
| 14 | 13 | 25 | SOON AS I GET HOME FAITH EVANS (BAD BOY ARISTA) | 32 | 58 | 9 | LET'S LAY TOGETHER THE ISLEY BROTHERS (SLAND) |
| B | 18 | 8 | DOIN IT LL COOL I IDEF JAMPAL/ISLAND) | (33) | 56 | 3 | NEW YORK, NEW YORK THA COSS POUNC JOSETH ROWNTERSCOPE |
| E | 21 | 7 | A THIN LINE BETWEEN LOVE & HATE | 54 | 42 | 13 | VISIONS OF A SUNSET |
| 17 | 16 | 21 | LOVE U 4 LIFE | 55 | 46 | 24 | YOU PUT A MOVE ON MY HEART |
| D | 32 | 5 | COUNT ON ME WHITHEY HOUSTON & CECE WHINNS SARISTAS | 30 | - | 5 | YOU'RE THE ONE |
| D | 30 | 5 | KEEP TRYIN' GROOVE THEORY (EPIC) | 30 | 30 | 5 | HAVE I NEVER A FEW GOOD MEN (LAFACEWRISTA) |
| 10 | 65 | 65 | I MISS YOU (COME BACK HOME) | 50 | 50 | 8 | GIVE ME THE NIGHT |
| 21 | 19 | 8 | CAN'T BE WASTING MY TIME MONA LISA FEAT LOST HOYZ USLAND) | 59 | 17 | 8 | DON'T WASTE MY TIME SA DEUCE WELCA DONEASTWEENEED |
| 22 | 19 | 19 | WHERE DO U WANT ME TO PUT IT | 30 | 65 | 8 | WHAT DID I DO TO YOU? |
| 20 | 65 | 5 | STAIRWAY TO HEAVEN PURE SOUL (STEP SUNINTERSCOPE) | I | 62 | 65 | DIGGIN' ON YOU TLC (LAFACE MISTA) |
| D | 26 | 16 | WHO DO U LOVE DEBORAN COR (ARISTA) | 62 | 65 | 65 | STILL IN LOVE IRAN NORMERT (MERCURY) |
| 10 | 23 | 65 | GET MONEY JUNEAU UNDEASING MATERIANTIC | 63 | 65 | 5 | DON'T RUSH SALK (ELLIK TRATEG) |
| D | 30 | 65 | NORODY KNOWS THE TONY RICH PROJECT (LAFACE/M/ISTA) | 54 | 65 | 65 | DON'T GIVE UP SLAND INSPIRATIONAL ALL STAYS SSLAND |
| 27 | 33 | 30 | TONITE'S THA NIGHT | 85 | 20 | 65 | LIKE THIS AND LIKE THAT |
| 280 | 43 | 5 | WOO-HAH!! GOT YOU ALL IN CHECK | 39 | 65 | 5 | ISN'T IT SCARY JON B. (YAB YUMSSO MUSIC) |
| 29 | 65 | 33 | ONE SWEET DAY MARKAH CAREY & 60YZ H MEN (COLUMBIA) | Œ | - | 3 | 1, 2, 3, 4 (SUMPIN' NEW) |
| 30 | 27 | 5 | EVER SINCE YOU WENT AWAY ART N SOUL INVIDES BOYERS BEATWILDATED | 39 | 52 | 16 | YOU WANT THIS PARTY STARTED SOMETHIN FOR THE PEOPLE (WILL) |
| m | 16 | 3 | REMEE LOST BOYZ OSLANDO | (50) | - | 5 | SCANDALOUS THE CLICK THEN WID! IT JUNE |
| 33 | 16 | 3 | KEEP ON KEEPIN' ON MC LYTE IPLAYOR UNIT SLEXTHAGEGO | 16 | 58 | 3 | NEVER KNEW LOVE |
| n | 65 | 3 | S O'CLOCK HONCHALANT INCA | 17 | 87 | 8 | FEELS LIKE THE FIRST TIME INTRO (ATLANTIC) |
| 30 | 65 | 65 | BABY, BABY, BABY, BABY, BABY | 12 | 72 | 5 | KISSING YOU FAITH CHANS (ARISTA) |
| 50 | 39 | 65 | EXHALE (SHOOP SHOOP) WHETNEY HOUSTON (ARISTA) | (7) | - | 5 | TRADE IN MY LIFE |
| | | - | Later & Academ | | _ | | |

B&B SINGLES A-7

TITLE (Habitales — Locensing Org.) Sheet Music Dist.
1, 2, 3, 4 GRMPH MINH II RE, MCAPHIE Dasty.
MCMPHONE DISS. MA BRIDE.
SOFLOOD (MINE), SCAPPING MINE, MCCAP)
ANT MODIOT (Competition)
ANT HOLD (MINE), MCMPHISSES (MODIO, MM-bring (MINE).

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10 DOWN CONF. OF CHOICE NAME OF DOWN, D. Foot DAY, D. Foo

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NATE IT HAVE WARD TO STROKE THAND CO-SO DE, SCOPP, NEEPER ON STROKE THAND CO-SO DE, SCOPPANNE SOMPHISCHAFTER CONTROL ON SCOPPANNE DAVIETE LEAVEN CONTROL ON SCOPPANNE DAVIETE LEAVEN CONTROL SCOPPANNE DAVIETE LEAVEN CONTROL SCOPPANNE DAVIETE LEAVEN CONTROL SCOPPANNE DAVIETE LEAVEN CONTROL SCOPPANNE DAVIETE LEAVEN SCOPPANNE MEDICAL MEDICAL SCOPPANNE DAVIETE LEAVEN SCOPPANNE SCOPPAN

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General GOVPhesis (SOVPhesis) Starleys, General GOVPhesis (SOVPhesis) Starleys, 1847 ISSER 1968 Seems (SOVP) 124 MORROW FORKS for Strong (SovPhesis (SOV

Billboard.

Hot R&B Singles Sales.

| THIS WED. | USTWEEK | WEEKS ON | TITLE ARTEST (LARCE THE LETTING LARGE) | THIS WED. | LAST WEEK | WEEKS ON | TITLE ARTIST (LABEL/DISTRIBUTING LABEL) |
|-----------|---------|------------|---|-----------|-----------|----------|---|
| Г | | | ** NO.1 ** | Œ | 62 | 12 | FUNK ORAMA RETMAN INTERSCOPE) |
| 00 | 1 | 4 | R NELLY SEAT ROYALD SLEVEN BY MAKER NO. | 39 | 39 | 3 | SET U FREE PLANET SOUL (STRICTLY RHYTHM) |
| 2 | 3 | 3 | WOO-HAA!! GOT YOU ALL IN CHECK BUSTA BHOMES O'LIPACOCELEKTRALEGO | 40 | 35 | 18 | EXHALE (SHOOP SHOOP) WHITNEY HOUSTON (ARISTA) |
| 3 | 4 | 4 | CANGELO (EMO | Œ | - | 1 | DON'T RUSH SILK (ELEXTRACEG) |
| 4 | 2 | 9 | NOT GON' CRY MARY 3 PUGE MRISTAN | 42 | 33 | 21 | LOVE U 4 LIFE JODECI OPTOWNINGS |
| 3 | 7 | 7 | ALL THE THINGS (YOUR MAN WON'T DO) | 43 | 38 | 4 | WIND BENEATH MY WINGS GERALD LEVERT A CLOSE LEVERT, UR. EASTWEST |
| 8 | 5 | 15 | NO ONE ELSE TOTAL DESCRIPTION APPETAD | Œ | 49 | 2 | SCENT OF ATTRACTION PATRA DUCT WITH AARON HALL (\$50 MUSIC) |
| 00 | 9 | 6 | I WILL SURVIVE CHANTAY SAVASE (RCA) | 45 | 37 | 7 | KEEP TRYIN' GROOVE THEORY (EPIC) |
| 1 | 6 | 13 | SITTIN' UP IN MY ROOM BRANDY (ARISTA) | 46 | 42 | 3 | SOUL FOOD GOODE MOR (LAFACE/MPISTA) |
| 1 | 10 | 3 | DOIN IT LL COOL J (DEF JAM/RAL/ISLANC) | 47 | 43 | 9 | YOU WANT THIS PARTY STARTED SOMETHIN FOR THE PEOPLE (ACT) |
| Œ | 11 | 15 | NOBODY KNOWS THE TONY RICH PROJECT (LAFACE/RRISTA) | Œ | - | 1 | FEELS SO GOOD ISHOW ME YOUR LOVE UNA SANTAGE ISHOW NATION UNICESAL |
| Œ | - | 1 | COUNT ON ME WHITHEY HOUSTON & CECE WHANS WRISTAN | 48 | 44 | 15 | BEWARE OF MY CREW LB C CREW LAC MAGGASSHER BROS) |
| 12 | 9 | 7 | GET MONEY JUNCTIVATUA (UNDEASERS BEAUSTLANTIC) | 50 | 40 | 24 | CELL THERAPY GOODE MOR LAFACEMPISTAL |
| 13 | 14 | 8 | WHO DO U LOVE DEBORAM COR CARISTA) | 31 | 81 | 4 | ALL I NEED JESSE POWELL (SILAS/NCA) |
| 14 | 13 | 13 | FU-GEE-LA FUSCUS (PUFFHOUSE/COLUMBIA) | 32 | 50 | 4 | AIN'T NO PLAYA RAPPRY 4-TAX (CHRYSALIS/EMI) |
| (3) | 20 | 2 | KEEP ON, KEEPIN' ON MCCHTERRY XXXVE IT A CRUMTERSTWEST | 53 | 48 | 16 | LEFLAUR LEFLAH ESHKUSHKA HE3H1963HWCCCC/KSTEFREGELDEDWN |
| Œ | 21 | 5 | S O'CLOCK MONCHALANT (MCA) | Œ | 73 | 2 | DEAD PRESIDENTS |
| 17 | 17 | 13 | WHERE DO U WANT ME TO PUT IT SOLD (PERSPECTIVE) | 55 | 51 | 7 | UKNOWHOWWEDU BAHAMADIA (CHRYSALIS/EMI) |
| Œ | 23 | 3 | A THIN LINE BETWEEN LOVE & HATE H. TOWN CHACMACHARNER SHOS.) | (35 | 59 | 3 | C'MON 'N RIDE IT (THE TRAIN) QUAD CITY OF QUADRASOUND BIS BEAT) |
| 19 | 17 | 17 | ONE SWEET DAY MARYAH CAREY & BOYZ II MEN (COLUMBIA) | 57 | 46 | 65 | DANGER BLAHZAY SLAHZAY SFADERIMEROURY) |
| 22 | 65 | 65 | TONITE'S THA NIGHT KRIS KROSS (RUFTHOUSE/COLUMBIA) | 58 | 45 | 17 | LET'S PLAY HOUSE THACKER FOLMERFAT MICHELIZ ESCENHACING |
| 17 | 16 | 3 | DO YOU WANT TO XSCAPE ISO SO DEF/COLUMBIA) | 59 | 52 | 17 | WHERE EVER YOU ARE TERRY CLUS CEASTWEED CO. |
| 23 | 65 | 23 | BEFORE YOU WALK JUKE THIS AND MONICA (ROWDY/ARISTA) | Œ | 39 | 5 | WHITE HORSE/NASTY DANCER |
| 23 | 65 | 65 | SOON AS I GET HOME FAITH EVANS CHAD BOX ARTISTAS | 61 | 55 | 5 | SPACE AGE EIGHTBALL & MUG (SUAVERELATINTY) |
| (20) | 25 | 5 | 1, 2, 3, 4 (SUMPIN' NEW) COOLIO TORAVA 90Y) | 39 | SC | 3 | GAMERS THE CONSCIOUS DAUGHTERS (PRIORITY) |
| (25) | 30 | 5 | CAN'T BE WASTING MY TIME MONA LISA FEAT BOYZ (ISLAND) | 33 | 58 | 16 | GOIN' UP YONDER M.C. HAMMER (SANT/WARMER BROS.) |
| (25) | 32 | 3 | STAIRWAY TO HEAVEN PURE SOUL ISTEP SUNINGERSCOPE) | Œ | 65 | 3 | EVER SINCE YOU WENT AWAY AND WISHA DATUM BENESO SELEATURING |
| 27 | 39 | 5 | JESUS TO A CHILD SZ ORGZ MICHAEL DIEAMWOIKS/SZEPTENO | E | - | 3 | SHADOWBOXING GENTENCIA-GEFFEN |
| 28 | 30 | 65 | ANYTHING 31 MAISSO MUSICE | 39 | 39 | 16 | DON'T GIVE UP ISLAND INSPIRATIONAL ALL STARS (ISLAND) |
| 29 | 30 | 32 | GANGSTA'S PARADISE COOLD FEAT LV. MICA SCUNDTRACKSMICK | Œ | - | 5 | MEEP IT REAL JAMAL (HOWEN:ARISTA) |
| 10 | 65 | 2 | FAT JOE (WOLATOR/RELATIVITY) | 30 | 58 | 65 | YOU PUT A MOVE ON MY HEART Q. JONES INTRODUCING TAMAS IQUIESTAND |
| 31 | 27 | 65 | WE GOT IT | 33 | - | 1 | SLOW JAMS QUINCY JONES (DWEST/MAPNER BROS.) |
| (32) | 65 | 2 | HAVE I NEVER A FEW GOOD MEN (LAFACE RINSTA) | 70 | 71 | 3 | WELCOME EFFCK SERMION (DEF (AMERICALISLAND) |
| (3) | 65 | 22 | 1 MISS YOU (COME BACK HOME) MONEAH (UPTOWN) MICA | 71 | 15 | 3 | REAL LIVE SH*T REALIMENTS HOST ALMITHOPPHITOSIERS |
| 30 | 65 | 6 5 | VISIONS OF A SUNSET SHAWN STOCKMAN POLYCORMAN! | 72 | 57 | 65 | DIGGIN' ON YOU TLC ILAFACEMRISTAI |
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BILLBOARD MARCH 23, 1996

FOR WEEK ENDING MARCH 23, 1996

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R&B

ARTISTS & MUSIC

THE RAP COLUMN (Continued from page 26)

Lauryn Hill "because he sings as well as he rans." and he describes NME as "a West Coast artist who isn't into efonk." Triggs, who has an aggressive hardcore flow, can be heard on Smoothe Da Hustler's smash street single "Broken Language" on Profile Records.

Ross' strategy for exposing his acts stems from his qualitative approach to A&R, "I just make good records," he says, "and, hopefully, they'll be good enough to stand out." He'll be using Def Jam's promotion and marketing teams to expose his projects. "I have a little indie budget," he says, "but I have utter confidence in Def Jam's staff."

Besides running No Doubt, Ross is managing Sadat X from Brand Nubian, whose Loud/RCA album is thus in the summer, and helping Def Jam GM Lyor Cohen pull together songs for a soundtrack to the upcoming Eddie Murphy film "The Nutty Professor," which is due in June. So far, he's recruited songs from Trigga, Rackwon The Chef Featuring 12 O'Clock (Ol' Dirty Bastard's brother), and the Beastie Boys.

RAP HAPS: DJ Kool is a go-go rap artist who's on the rise. After being featured on Funkmaster Flex's "60 Minutes Of Funk Vol. 1" (Loud/RCA). his song "Twenty Minute Workout, which was recorded live, has been airing on several stations, according to his lahel CLR These include WPGC Chicago, KMJJ Shreveport, La., WHTA Atlanta, and WKYS Detroit. This is notable, since it's unusual for go-go to have a life outside of the Washington, D.C., area . . . Ummm Records in Hermosa Beach, Calif., has released a cool compilation called "Da Shit." It includes such electro-driven gems as LA Dream Team's "Rockberry Jam"; Egyptian Lover's "Egypt, Egypt"; MC Breed's "Ain't No Future In Yo' Frontin' "; Ronnie Hudson & the Street People's "West Coast Pop Lock," the funky track that Dr. Dre, 2Pac, and Roger Troutman (who eq wrote the song) referenced in "California Love": and "I'll House You," the Jungle Brothers' revolutionary cocktail of house and hip-hop.

THE RHYTHM & THE BLUES (Continued from page 21)

Organized Noize is also producing. along with Fishbone, whose presence should give the vocalist's new set more of a rock sound.

CAREER RE-TAYLORING: Former EMI and Elektra staffer Karen Taylor has gone independent with the launch of TaylorMade, her media relations and special-events shop, which is headquartered in Jersey City, N.J. Like so many publicists in the industry, Taylor got her start working at Angelo Ellerbee's Double XXposure.

CHART BLISS: Jazzy violinist Jerald Daemyon's debut GRP set, "Thinking About You," is demonstrating staying power through crossover appeal. The album, which debuted last December (Billboard, Nov. 25, 1995), is currently on three Billboard charts. It's No. 4 on the Top Contemporary Jazz Albums chart, No. 47 on Top R&B Albums, and No. 24 on the Heatseekers Album chart.

KRS-ONE and MC Shan are now starring in a nationally televised ad campaign for Sprite soda. In the commercial, which is scheduled to run throughout the summer, the ran rivals wear boxing gloves and engage in a mock bout. (Remember the infamous bridge wars, a dispute over where ran started, from back in the day?) Also appearing in the advert is "Def Come-

dy Jam" DJ Kid Capri as the ring

announcer and Red Alert and Mister

Magic as corner managers . . . Did anyone catch former Priority and EMI Records ran publicist Walter Dawkins "Wheel Of Fortune" March 5? Dawkins won a counts thou, and at the end of the show, host Pat Sajak remarked to letter-turner Vanna White. "Although most rappers are hlack, there are some white rappers out there, such as Vanilla Ice. In fact. Vanna, I have a rap group myself called 'Low-Fat Milk.'



BESLA Midyear Site Set. Black Entertainment & Sports Lawyers Assn., conference chairperson Rosalyn E. Jones, center, stands with Johnnie L. Cochran Jr., left, and Darrell D. Miller during a reception at the organization's annual conference held on Aruba. BESLA's midvear meeting will be held March 30 at Emory University Law School in Atlanta

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La Glo Finds Her Destiny With Ambitious 'Reach'

a moment when a fresh Gloria Estefan recording is not whinning club nunters into a frenzy the diva will soon grace her ardent disciples with her first original composition in English in roughly five years. Besides ushering in "Destiny," a new Epic album due in June, the single 'Reach" also serves as the theme song to the 1996 Summer Olympics Games.

Produced by hubby Emilio Estefan and Lawrence Dermer, the single is a empowering ballad, showcasing La Glo's most soulful and ambitious per formance to date. Her alternate lifestyle as a clubland earth mother is wisely maintained with a pile of remixes that progressively accelerate the pace and tone of "Reach" from a smooth shuffler to a waving anthom

First at hat is Love To Infinity, taking an important step toward fleshing out its production image with a remix that haves no resemblance to its typical disco sound. For "Reach," the famed U.K. production team employed a breezy funk/hip-hop beat that demands urban and crossover radio attention. Meanwhile, David Morales re-created the song with silky strings, gospel-lean-ing choir chants, and a throbbing house groove. The result is a jam that will like ly be a dancefloor staple throughout the spring and into the sur

The delicious twist of this hitbound 12-inch package is a brilliantly festive, cha-cha-inducing hi-NRG version by longtime Estefan studio staffer Pablo Flores. He dresses a lively beat with fluttering flamenco guitar lines and vibrant synths. This mix should prove as pleasing to the chilled mind as to the girlies on the runway-all of whom will be gleefully sashaving and swinging their pearls upon impact.

CHLTURALLY YOURS: If you have reached a point where you require dance music to have more enlightening content than a 4/4 beat and a party chorus, seek refuge inside the vivid imagi nation and classical intelligence of 'Rex" by ATMA.

Created by Trinidadian producer Kiran Shiva Akal, this sprawling effort combines two movements from Mozart's "Requiem." written in 1791 from his deathbed. This is the first time those two movements have been sewn into a single piece Akal collaborated with noted New

York dance music/producer Frederick Jorio on the arrangement of "Rex," utilizing the fluid soprano notes of opera star Melissa Fogarty as well as a 200man choir-giving this startlingly beau tiful recording a majesty that befits its lyrical exploration of the race for supremacy in a world dominated by a "king complex." For those who flunked Latin in school (like we did), "rex' means "king" in Latin.

Sometimes, the only way to fully understand the depth and intention of music is to encounter it firsthand, "Rex" is one of those pieces with the intensity to leaves the most descriptive writer at a loss. Go to this Pagoda Records release immediately . . . and let it happen to you. We can only imagine what Akal has planned for his first album, which he is currently in the early stages of record-



bu Larru Flick

ONTHE NET: Boston-based DJ Tony Zeoli makes his bid for the innovation and advancement of dance music on the Internet with "The NetMix Power Hour," an online house music mix show. The hourlong program, licensed for

Internet broadcast by ASCAP, can be heard over the World Wide Web in real time using Real Audio 2 ft software (which is available free upon request to NetMix), with no lengthy downloading, The NetMix Power Hour" displays the wares of club and radio DJs and producers like Armand Van Helden and Richard "Humpty" Vission, Visitors to the site can also access bios and photos of the DJs, producers, and artists featured during the show. The site also offers links to a variety of other dance-

related areas on the Net. Cool, eh? Give the show a whirl at http://www.netmix.com. It's a lot of fun-not to mention full of slammin' tunes and smooth mixing. Dare to dream what can happen next for clubland in cyberspace.

SOAKING IN RHYTHM: After a spate of glitzy house releases, Sweden's ClubVision Records puts its energy behind a soul-infused pop/dance project that has the legs to travel into the U.S. consciousness. On "All Night Long." appealing 21-year-old Stockholm ingenue Sadie displays the chops to match the jeep girlies of today's top 40 radio, but is less affected in her delivery. Collaborators/producers Bryan Powell. Nick Nice, and Stonebridge keep the

song's overall tone decidedly Euro, while Mood II Swing takes it down a house path with wavering results. That latter team's efforts are valiant and respectable, but some cuts should never rise above the song's original easy

It has been way too long since Canadian cutie Steve Best flexed his sweet tenor over a hi-NRG groove. He makes up for his absence with "Don't Leave Me Now," a tambourine-shaker that contrasts a heart-racing, Glorgio Morode esque beat by the Yakoo Boys with a tiding, retro-pop melody that Best fleshes out with the confidence that only maturity and practice bring. Just issued by Quality Music-grab a copy and prepare to smile while you twirl.

We're almost afraid to write this, since this record didn't make it to commercial release the first time around, but be on the lookout for the double-pack test pressing of "One More Try" by Kristine W. on RCA Records. The beartwar house anthem has been touched and retouched by no less than Junior Vasquez, Rollo, Sister Bliss, and David lorales. Even a year after its first aborted shipment on EastWest, this track sounds as fresh and rhythmically relevant as ever. Our fingers are crossthat the hit-hungry folks at RCA will do right by Kristine and put mucho muscle behind this oh-so-worthy project,

The latest offering from Virgin's Underground Records subsidiary is the racy "Wham Bam" by Candy Girls Featuring Sweet Pussy Pauline. If you have experienced one of Pauline's sexually driven tirades before, then you will be happy to know that she is as dishy and direct as over Paul Masterson and Rachel Auburn surround her with music that is as accressive and fostive as her rants with a particular omphasis on edgy percussion breaks and transitions. Check out the remixes by Sharp and Baby Doc, as well as the hilarious



upon Fric *F-Smoove* Miller's Chicago, hased studio for the post-production of its debut single. "I Cry." Miller tweaked the funk-rooted iam into a fast-paced anthem with new vocals. The 12-inch will begin circulating to underground DJs before the end of March. "I Cry" is the first release from the Canadian band's album "Memories Of The SoulShack Survivors." A club tour in support of the project is planned to begin this spring. Pictured, from left, are Miller, Ivana of Bass Is Base, Loose Cennon president Lisa Cortes, and Chin of Bass Is Base.

bonus cut, "Fee Fi Fo Fum."

DOIN' IT: Just when you thought you may have heard the last of '80s-era glam-NRG act Dead Or Alive, there comes a new collection, strangely titled "Nukleopatra." Goth-voiced front man Pete Burns is the only remaining memher of the original lineup, and he produced this set with Barry "The Vikhanded bravado of DOA's heyday hits "You Spin Around (Like A Record)" and "Brand New Lover."

"Nukleopatra" is currently available on Sony Japan and has so far sold more than one-half million copies worldwide

according the label. Die-hards carefully tracing DOA's career (and we know there are a lot of you out there) should note that its brief alliance with PWL Records was severed before the completion of this album, which is up for label grabs in the U.S.

Although the chinks-chinks rhythm formula utilized on nearly every cut wears thin after a while this set will nrove irresistible to longtime fans and fleeting fun for folks wanting a dollop of kitsch on their beats. Among the highlights are the self-loving "I'm A Star and a fresh recording of the face-cracking "Unhappy Birthday," first heard on 1990's "Fan The Flame." As for the cover of David Bowle's "Rebel Rebel," we wish Burns had stopped while he

(Continued on page 32)

B.J. Crosby's 'Changes' Bullets Upward ■ BY ANGELA EBODELLA "I believe every time you try some-

NEW YORK-After only a few weeks out on test pressing, singer B.J. Crosby's house-fueled Bullet Records release, "Love Changes Everything," is generating active play and support from East Coast club DJs. Infectiously entbusiastic yet modest, Crosby is pleased that her single is receiving such rave "I don't get to keep much of my pay-

check because I pay a lot of people to say nice things about me," she quips with a laugh

Known to many as an exciting performer with a phenomenal vocal range. this New Orleans-bred vocalist began her singing career in the Baptist Church, Since then, her broad resume of stage and recording credits includes a 1995 Tony nomination for best featured actress in a musical for her role in "Smokey Joe's Cafe," which recent ly wrapped its Broadway run in New York. Crosby feels that her versatility as a performer has contributed to her longevity as a singer.

thing new, nothing but positive things can come from it." she says. "I do believe in positive energy and most of the time when you work with different types of people, you get nothing but



feedback and reach another Further

speculating on her diverse career, Crosby are amazed that you can

do all these different things, but it's just the part of the business and it is open to so many avenues. If you can utilize them and apply yourself to them, then that one thing can take you to the place you're striving to arrive

Reflecting on a recent gig at the Sound Factory Bar in New York, Crosby excitedly describes the crowd's feedback to "Love Changes Everything," which was produced by DJ

"I looked out into the crowd and saw norale renging from page 18-45 who

were there to see me perform," she says. "They seemed pleased to connect the face with the music. Afterwards, they were nothing but receptive, and it's a wonderful feeling, because 'Love Changes Everything' is nothing but good, clean dance music

The key to Crosby's performances remaining so fresh and powerful is taken from the old-school mentality of approaching each show as if it were our last. "At times, when I'm not feeling my greatest, I internalize that and put all that positive energy into my performances," she says, "It's a very strange thing. I can be feeling as low as a snake and go out onto that stage and relive it and give my best perfor-

mance to all those people and walk off feeling great." Crosby is working on an album that will combine dance sounds with R&B/ jazz flavors. Judging from the early response her latest single has generated, this luminous artist is a star waiting to be discovered.

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WHO DO U LOVE ARISTA 1-2943

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AIN'T NORODY WORK 75229/COLUMBIA

THE WINDING SONG SIPE 66019/EEG

ENERGY AQUA BOOGE-WING BS2637 MERCURY
MUSICA ES MI VIDA (ROBI-ROB'S BORIQUA ANTHEM PT.II) MCA IMPORT

FREEDOM (MAKE IT FUNKY) STRICTLY RHYTHM 12420

FEELS SO GOOD (SHOW ME YOUR LOVE) GROOVE NATION 56004: DRIVER

* * * POWER PICK * * *

* * * HOT SHOT DEBUT * * *

WHAT A SENSATION MAW 0005 STRICTLY RHYTHM

HYPER-BALLAD ELEKTRA 66043 TEG

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THIS IS THE WAY STOCKHOLM IMPORT
JUSTIFY STRICTLY RHYTHM 12402
DREAM COME TRUE GROONUCCOUS COASTRICTLY SHIFTHM

UNTIL WE MEET AGAIN KING STREET 1036

I DON'T WANT TO TALK ABOUT IT HAVES ON IMPORT

REAP (WHAT YOU SOW) SOUND PROOF IMPORTANCE

GIVE ME THE NIGHT BUEMOON 95660/RILANTIC

STRANGE WORLD RCA 54371

DON'T STOP (WIGGI F WIGGI F) WIRELES 1200

SWEET DREAMS RCA 64504 LOVE HAS NO NAME REPRISE 43644

CARNIVAL CUTTING 361

DAY BY DAY CARRAL 234

REACHING JELLYBEAN 2508.

4 LIFT ME UP DIGHT BALL 79
15 THE LOVER THAT YOU ARE JELLYBEAN 2506

OOH BOY ARISTA 1-2963

LAND OF DREAMING CLUB ZONE IMPORT

TELL IT TO MY HEADT ADOLE DOOMS

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ward HOT DANCE MUSIC

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KEY TO LIFE FEAT KATHLEEN MURP

PULSE FEATURING ANTOINETTE ROBERS

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MAXI-SINGLES SALES

COMPLED FROM A NATIONAL SUB-SAMPLE OF POINT OF SALE) EQUIPPED MEY DANCE RETAIL STORES WHICH REPORT NUMBER OF UNITS SOLD TO SOUNDSCAN, INC. SQUINGSCAN & ARTIST ARTIST

| M M | WE | 2 W A00 | CHE | TAREL 4 NUMBERCISTRIBUTING LABEL |
|----------------------|------------------|-----------------------------|------|--|
| | | | | * * * No. 1 * * * |
| 1 | 1 | 2 | 3 | WOO-HAMP! GOT YOU ALL IN CHECK IVI. THE PURPOSED DEPTH (ACCOUNTS - 2 well as for 1. ◆ BUSTA PHYSVE |
| 2 | 2 | -1 | 4 | DOWN LOW (NOBODY HAS TO KNOW) INI THE RELEASE 42372 ◆ R KELLY FEAT RONALD ISLE |
| | | _ | | * * * HOT SHOT DEBUT * * * |
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| 4) | NE | # Þ | 1 | REAL LOVE DI APPLE S8544CAPITOL ♦ THE BEATLE |
| 5 | 4 | 44 | 15 | NO ONE ELSE (M) (T) (X) BAD BOY 7-9052/ARISTA ◆ TOTA |
| 6) | 9 | 11 | 8 | WHO DO U LOVE INC(T) IXX ARISTA 1-2943 ♦ DEBORAH CO |
| 7) | NE | W Þ | 1 | LADY (No (T) (ID EM 10458 D'ANGEL |
| 8) | NE | * | 1 | RELEASE ME (T) UPSTHIRS 115 ♦ ANGELIN |
| 9) | NE | N Þ | 1 | SHADOWBOXING/4TH CHAMBER (T) GEFFEN 22211 |
| 10 | 7 | 5 | 26 | SET U FREE (1) (3) STRICTLY RHITHW 12428 PLANET SOU |
| 11 | 6 | 8 | 13 | FU-GEE-LA INI (T) 00 RUFFHOUSE 78194(COLUMBIA ◆ FUGEE |
| 12) | 14 | 10 | 20 | BE MY LOVER (T) (II) RCA 64445 |
| 13) | 15 | - | 2 | OEAO PRESIDENTS (1) ROC-A-FELLA 53233 ♦ JAY- |
| 14 | 10 | 15 | 9 | FEELS SO GOOD (SHOW ME YOUR LOVE) (T) DO GROOVE NATION SGOOLANIVERSAL. LINA SANTIAG |
| 15 | 12 | 4 | 4 | LUCKY LOVE IMI (T) to ARISTA 1-2980 ♦ ACE OF BAS |
| 16 | 5 | - | 2 | KEEP ON, KEEPIN' ON IT FLAVOR UNITERSTWEST 66044/EEG ◆ MC LYTE FEATURING XSCAP |
| | | | | * * * GREATEST GAINER * * * |
| 17) | 17 | 12 | 4 | 1 WILL SURVIVE (THO PCA 6449) ♦ CHANTAY SAVAG |
| 18 | 11 | 9 | 6 | SITTIN' UP IN MY ROOM (N) (T) (X) ARISTA 1-2974 |
| 19) | 21 | 24 | 5 | OOH BOY/SLEEPING WITH AN ANGEL (MICT) OO ARISTA L 2983 REAL MCCD |
| 20 | 8 | 6 | 16 | SOON AS I GET HOME (NH/T) (I) (NO BO) BOY 7/90/9/ANISTA ◆ FAITH EVAN |
| 27 | 18 | ÷ | 5 | FIREWATER/ENVY (1) VIOLATOR L546/RELUTINITY ◆ FAT JO |
| 22) | 26 | 2 | 28 | MISSING (TLO) ATLANTIC BESTZOAG ◆ EVERYTHING BUT THE GIR |
| 23 | 18 | 12 | 12 | EVERYBODY BE SOMEBODY IT IN MANY COOPSTRICTLY PROTEIN RUFFINECK FEAT YAVAN |
| 24) | NE | | 1 | ESA NENA LINDA (T) DO GROOME NATIONISCOTTI BROS. 78095 N.L. AMERICAN ARTIE THE 1 MAN PART |
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| 26) | NE | | 1 | LOVE CAN CHANGE ITWINISH IT TO VIRGIN UNDERSTOUND MANAGEMENT FRANKE KNUCKLES FEAT ADEX |
| 27 | 3 | 3 | 1 | DO YOU WANT TO (1) (0) SO SO DEF 78050/CONUMBIA ◆ XSCAP |
| 28) | RE-E | | 3 | 8 O'CLOCK (T) HCA 55076 ♦ NONCHALAN |
| 29 | 39 | 27 | 12 | GET MONEYN NEED YOU TONIGHT IT UNCOUSING NEXT TORINGS ◆ JUNIOR M.A.F.I.A. FEAT THE NOTORICUS B.I.A. |
| 30) | NE | | 1 | STRANGE WORLD (T) R0A 64371 ◆ K |
| 31) | NE | | 1 | RITMO LATINO (TITHISIPOS) LAURA MARTINE |
| 39 | 18 | 18 | 26 | FANTASY IN: (7) 00 COLUMBIA 79014 ◆ MARIAH CARE |
| 39 | 18 | 12 | 5 | CAN'T BE WASTING MY TIME (T) ISLAND 354539 ◆ MONA LISA FEATURING LOST BOY |
| 34 | 72 | - | 2 | LET ME CLEAR MY THROAT (1) (3) (2) (52) 8 D.J. (600 |
| 35 | 12 | 23 | 12 | STAYIN' ALIVE (T) 00 RADIKAL 15562/WEX-CRITIQUE • N-TRANC |
| 36 | 20 | 27 | 12 | FUNKORAMA INH (D INTERSCOPE 9569LING ◆ REDMA |
| 37 | 40 | - | 2 | AIN'T NO PLAYA (MI IT) (II) CHRYSAUS 54527EMI |
| 38) | ME | W b | 1 | COUNT ON ME (No cf) 00 Alista 1:2977 |
| ** | 12 | 12 | 5 | GIV ME LUV ID TOSHITOSH 005 ALCATRA |
| 39 | | - | 2 | THINK TWICE (T) D) DIM 2501(NOBLE HEARTBEAT FEATURING LAURAIN |
| | 50 | | | |
| 40 | | W D | 1 | BURNIN' UP IT STRICTLY SHIPTING (242) ANGEL MORAES FEATURING SALLY CORTE |
| 40 41 | NE | W Þ | 5 | BURNIN' UP (1) STRCTLY PHYTHII (242) ANGEL MORAES FEATURING SALLY CORTE GIVE ME THE NIGHT (T) OF BURNING SASSONS • BANDY CRAWFOR |
| 40 41 42 | | - | 5 | GIVE ME THE NIGHT (1) 00 BLUEMOON 95660.4G ◆ RANDY CRAWFOR |
| 40 | 42 40 | N ► - - - - | | GIVE ME THE NIGHT (1) 00 BLUEMOON 95660.NG |
| 40 41 42 43 | 42 40 RE-E | - 49 | 5 18 | GIVE ME THE NIGHT (1) 00 BLUEMOON 95660.HG PRANDY CRAWFOR BEAUTIFUL LIFE (N) (1) (2) ARISTA 1-2918 ◆ ACE OF BAS |

RE-ENTRY 12

DANCE TRAX (Continued from page 30)

VIBIN'. Ya gotta prop those industrious folks at Strictly Rhythm Records for their skilly to quarkly spring into action. The leftfield top 40 success of "Set U Free" by Planet Soul has barely cooled down, and the label is already hustling behind a new single and a full-length album. Talk about striking while the

children are still in a sweat."
"Energy And Harmony" plumbs through the electro-funk/house flavor of "Planet Soul" with only minimal deviation. Miami-based producer and group mastermind George Acosta has a knack for ear-grabbing hooks, which singer Brenda D. Injects with giddy vigor. She is particularly engaging on the new single, "Feel The Music," which has a tongue-tripping chorus that you'll be working hard to master—just make sure add to a little took sucking attitude to your delivery. It is the ultimate secret to this project's success.

Add Logic Records to the lengthening list of labels fashioning together threads of its back catalog into a beatmixed retrospective. "Mixed Up Logic" shows revered New York jock Glenn Friscia deftly blending the jams to illustrate the label's increasingly distinctive Euro-club sound. Clock the inclusion of "Away From Home" by Dr. Alban, as remixed by Todd Terry; Darren Friedman's post-production of "Balling In Love" by La Bouche; and the Rabbit In The Moon interpretation of "Cosmic Greet's Florida" by Cosmic Baby. Pret-

38 —

RE-ENTRY

ty nifty stuff.

Speaking of compilations, L.A.'s new
Domestic Records adds its 2 cents to the
West Coast's thriving electro scene with
"Wish P.M." Assembled with sharp ears
and tender loving care by label head
Stephanic Smiley, the set features the

music of such renegades as Dallas sibling act Symbiosis, who combine winding synth lines with turntable wizardry on "Dreamlight," and Mixmaster Morris, whose classically bent "Symphony

HIS NOWHOW WE'DLE HAS COUNTY ON CHANGE IN SHIELD FROM

48 18 18 3 ILLUSIONS NO IT ITS MUFFINGUSE 78223COLUMINA

1 DENEE OF CHILDREN STATES

GEORGY PORGY (T) TRISTAR 36771

In E's downright mind-altering.
The stateside branch of the Disco Mix
Club (DMC) is undergoing an extensive roroganization, starting with a string of orpersonnel changes. Chris Tropiano has been named GM of U.S. operations, while been named GM of U.S. operations, while former Viru/mania Records promoter Ted Esposito comes aboard as manager of DMCs various label ventures, including. Inited DMs of America and SugarDaidy Records. By the by, Sugar Daidy is currently enjoying rabid club approval of the single "America (I Love America)" by Full Intention in the U.K.

· BAHAMADU

CYPRESS HILL

Rounding out DMC staff movement is the addition of Darren Ressler as editor of the company's Update USA tip sheet, which will eventually envolve the the more consumer-oriented Mix Mag America—an offshoot of the popular. DMC-owned UK. DJ 'zine Mix Mag. Company veterans Guy Ornadel and David Davies will maintain hands-on management of each facet of the stateside arm.

Count



Ten Yeera At The Table. ASCAP Nashville celebrated its 10th Country Radio Seminar luncheon with entertainment by RCA's Ty England and Asylum's Bryan White, Shown, from left, are England, ASCAP Nashville director of membership relations Shelby Kennedy, Country Radio Broadcasters president Ed Salamon, White, and ASCAP Nashville VP/director of membership Connie Bradley.

Neal McCoy Stays In The Game

New Atlantic Set Follows Platinum Success

■ BY DEBORAH EVANS PRICE

NASHVILLE-Neal McCoy is one of those artists whose coreer took some time to ignite at country radio. Once it did, it exploded with "No Doubt About It," which hit No. 1 on the Hot Country Singles & Tracks chart, followed by "Wink," which topped that chart for four weeks, a feat equaled in 1994 only by Atlantic labelmate John Michael ontgomery's "I Swear."

The trick for McCoy, like any artist who attains a certain level of success is maintaining that momentum. And that's just what he plans to do with the release of his self-titled album May 21 and a heavy tour schedule that includes No. 11 with a bullet on Hot Country a spot on the upcoming Crown Royal Singles & Tracks.) tour with Rhett Akins and Joe Diffie. Atlantic feels that McCoy's career is "We've been pretty fortunate and in healthy shape and plans to continue



ty scary after having the success with 'Wink' and No Doubt About It.' We've been consistent, and that's a big deal

Atlantic's efforts to let the world know about McCoy and his new release with today's muinclude covering radio, TV, and retail. sic. There are a lot of guys who have one or two big hits and then taper off. Now, the current single is out, and it's doing well." ("You Gotta Love That" is

During the Country Radio Seminar earlier this month, McCoy was featured on an SJS syndicated radio ane-(Continued on page 37)

the push with the new album. "Coming

off his last two albums going platinum,

we feel this is going to be Neal's year to

really break through and become a

star," says Boh Heatherly, VP of sales

and marketing for Atlantic. "He's

grown and matured in the studio, and

his stage show was already there.

Willie Nelson Reveals His 'Spirit': **Reinhard To Address CMA Seminar**

another landmark, departure album, and in this case "departure" has some decidedly spiritual overtones. "Spirit," which will be the first country album on Island Records, ships June 4. Some product has legs; this one has wings.

Country gothic hasn't sounded this good since Nelson's album "Red Headed Stranger." In this case, "Spirit" is even starker and darker than "Stranger." It's mostly Nelson and his guitar, accompanied by sister Bobbie Nelson on Southern gospel piano, Johnny Gimble on ethereal fiddle, and Jody Payne on rhythm guitar and harmony vocals.

The album is composed of all original material, and if there ever was a Nelson album that was a soundtrack in search of a movie, this is it. Besides the instrumental title cut "Spirit."

which is reprised at various tempos throughout the album, consider the songs that lurk behind these titles: "She Is Gone," "Your Memory Won't Die In My Grave," "I'm Not Trying To Forget You Anymore," "I Thought About You, Lord. Waiting Forever," "We Don't Run," and "I Guess I've Come To Live Here In Your Eyes." My personal favorite is "Too Sick To Pray," a

touching colloquy with God. Nobody but Nelson has the crodentials and kurms to write. sing, and play this kind of music and get away with it.

THE COUNTRY MUSIC ASSN. has tapped Keith Reinhard, board chairman/CEO of DDB Needham Worklwide Inc., to deliver the keynote address for a major marketing seminar set for May 8-10 at the Opryland Hotel. "Marketing With Country Music" is presented by the CMA and Advertising Age magazine to bring ad agencies and corporate marketers together with the country music community. ASCAP's 16th annual Country Songwriters' Workshop

begins April 3 at the society's Nashville office. Songwriter Robert Ellis Orrall will moderate the sessions, which will meet on six consecutive Wednesday evenings . . . The Canadian Country Music Assn. has set Country Music Week '96 for Sept. 6-9 in Calgary, Alberta . . . Opryland Theme Park has picked Riders In The Sky to be featured in a series of ads for the park's 25th anniversary season, which begins March 30. Porter Wagoner will appear in guest spots in his revved-

The Grand Ole Opry has entered into an agreement with MCI to produce a 71/2-minute video on the Opry's history, which will be shown to audiences at the Opry and visitors in the Grand Ole Opry Museum . . . Country performers will be well-represented at the 25th Kerrville (Texas) Folk Festival, which will run May 23-June 16. Scheduled artists include Guy

Murphey, Riders In The Sky, Peter Rowen, and Lucinde Williams . . . Béla Fleck is on a roll. After he and his Fleck tones picked up three Nashville Music Awards (jazz instr mental album for "Tales From The Acoustic Planet," miscellaneous instrumentalist for Fleck, and bass player award for Victor Wooten), he headed for the Grammys. Fleck was hoping to win for the album cut "Cheeseballs In Cowtown," which was nominated for best country instrumental performance, but won for Asleep At The Wheel's "Hightower," another song nominated in that category on which Fleck had played. He was unaware that it had been nominated. After nine Grammy nominations over the past 10 years. Fleck finally took an award home On April 1, songwriter



bu Chet Flippo

Fred Koller is opening a resource store targeted toward songwriters that will be located, appropriately enough, under the Bluebird Cafe on Hillsboro Pike here. He will feature used books from his huge

private collection, as well as new titles that he thinks songwriters and poets

ROCK THE VOTE'S Ricki Seidman has been in town organizing Country Rocks the Vote. Both CMT and TNN have offered to air an initial thus far are Pam Tillis, Billy Ray Cyrus, Charlie Daniels, Terri Clark, Kim Richey, Sawyer Brown, Sammy Kershaw, Doug Stone, and Wade Hayes. Activities will include registration booths at country venues, fan club newsletter messages, and registration pledge drives at Nashville's Summer Lights and Dancing in the District.

April 1 is the deadline for applications for the next class of Leadership Music in Nashville. Write to request application forms at PO. Box 158010, Nashville, Tenn. 37215-8010 or fax 615-327-9846. Previous applicants may request update sheets TNN reports that its reruns of "The Dukes Of Hazzard" have dramatically raised the network's ratings in its time slots and that the show is attracting a huge 18-34 demoorunhic

N O-LAST-NAMES-NEEDED DEPT: Shania has surpassed the 1 million sales mark in Canada, earning a Diamord Award there (see story page 1) . . . Gerth breaks Eric Clapton's record at Milwaukee's Bradley Center, selling 54,000 tickets in less than two hours . . . Neomi portrays a psychiatrist on the CBS series "The Client" on Tuesday (19). Is this what they mean by "method acting"? Wynonna, phone

Don Everly Likes Life Better Without Pressures Of Success

■ BY CHET FLIPPO

NASHVILLE-"My real ambition was just to get on 'The Grand Ole Opry, says the man who was one-half of a duo that came roaring out of Nashville 39 years ago to set the rock'n'roll world on its oor

In 1967, the Everly Brothers not only got on the Opry; they hit No. 1 on the country chart and No. 2 on the pop charts with "Bye Bye Love." It was the beginning of a string of hits that defined

harmony singing and influenced groups ranging from the Beatles to the Beach Now 59, Don Everly lives quietly in Nashville and took the occasion of a televised retrospective on the Everlys to reminisce about their career. The pro-

gram, "The Life And Times Of The Everly Brothers," airs March 21 on TNN at 8 p.m. EST and midnight. The voluble half of the Everlys, he says that even though the brothers and Elvis

Presley dominated early rock'n'roll, the unheralded star was a small recording studio in Nashville where the Everlys. Presley, Gene Vincent, Wanda Jackson and other pioneers cut many of their early records.

"Studio B (RCA's Studio B which has been restored and is now open to the publiel was one big reason for early rockn'roll," Everly says. "I still love that sound we got in Studio B and all those old Don Gibson records that were cut there. That was in the days when you could come in and record three songs in the afternoon, get an acetate at the end of the session, drive home, and play it on your

turntable and say, 'That's my record! Everly says he's not overly nostalgic for the days when he and brother Phil were on the top of the charts, sang on The Ed Sullivan Show," and were mobbed wherever they went.

"At the time we came up, people in the music business didn't like rock'n'roll," he says, "The only ones who did were the ones doing rock'n'roll. The ones in the business were just taking advantage of it. The people who handled Buddy [Holly] and me weren't really fans of rock'n'roll-Alan Freed was, but they were few and far between

"Wesley Rose [of their publisher Acuff-Rose) here was sort of our hand on manager, but it was more like 'control' than 'manage.' 'Management' suggests that they would try to further your career, and I think it was mainly him furthering his own career. He didn't like rock'n'roll. He refused to ever accept that there was such a thing."

As the TV show suggests, success con amed the Everly Brothers, and they folded as a result of its pressures. "I guess it kind of did," Everly says. "Success changes you, but maybe it changes people around you more, especially in



how they perceive you Specess sone rates you out from normal life to the point where you can't even on to the onecery store.

"I like my life pretty much the way it is right now. I keep a pretty low profile here," adds Everly, who still writes coun try songs and is active in Nashville's country music community.

He says he and Phil tour when they want to and no longer have the pressure of their celebrity days, "We go out three or four months a year, went to England last year. We get on the bus with the -hell, it's like camping now. It's actually fun now. We don't have to work all that hard. I even enjoy playing Vegas

He didn't always, he recalls. His per sonal road batteries burned out in Las

(Continued on page 37)

Billboard TOP COUNTRY ALBUMS.

OF RETAIL STORE AND RACK SALES
REPORTS COLLECTED, COMPILED, AND
PROVIDED BY SoundScan®

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | ARTIST LIMITA MANUSCRISTING LIMIT (SUUCCESTED LIST PRICE DE FOURMAINT FOR CASSETTICOS | PEAK POSITION | THIS WEEK | LAST WEEK | 2 WKS AGO | WKS, ON CHART | ARTIST UMBLAMMERADSTRUTTING LIMBL GLOCASTED LIST PRICE OF EQUIVALENT) TITLE | PEAK POSITION |
|-----------|-----------|-----------|---------------|---|---------------|-----------|-----------|-----------|---------------|--|---------------|
| | _ | | | * * * No. 1 * * * | | 37 | 37 | 36 | 92 | TRACY BYRD ▲ MCA 10991 110 98/15 98) NO ORDINARY MAN | 3 |
| 1 | 1 | 1 | 57 | SHANIA TWAIN & SEED, OF AND HOLD SEED TO BE TO SEED TO SHARE WAS 1. THE WOMAN OF ME | 1 | (38) | 40 | 43 | 22 | LEE ROY PARNELL WE ALL GET LUCKY SOMETIMES | 38 |
| 2 | 2 | 2 | 4 | WYNONNA CURB 11090/MCA (10 96/16 98) REVELATIONS | 2 | 39 | 38 | 34 | 14 | JOE DIFFIE DPC 6740550NY TIO 5615 98) UFE'S SO FUNNY LIFE'S SO FUNNY | 28 |
| | | | | * * * GREATEST GAINER * * * | | 40 | 39 | 41 | 24 | LITTLE TEXAS WARNER 8805 46017 (10 98/15 98) GREATEST HITS | 17 |
| 3 | 4 | 3 | 20 | ALAN JACKSON ▲ ARISTA 14901 (10 98/16 98) THE GREATEST HITS COLLECTION | 1 | 41 | 41 | 40 | 76 | ALABAMA ▲ RCA 66410 (10.98/15.96) GREATEST HITS WOL. III | 8 |
| 4 | 3 | 4 | 5 | NEIL DIAMOND COLUMBA 6738250NY (10 98 EQ 16 98) TENNESSEE MOON | 3 | 42 | 44 | 54 | 110 | THE MAVERICKS ▲ MCA 10961 19 98/15 98: 159 WHAT A CRYING SHAME | 6 |
| 5 | 5 | 5 | 16 | GARTH BROOKS ▲ CAPITOL NASHWILLE 32080 (10.98/15 96) FRESH HORSES | 1 | 43 | 46 | 48 | 18 | PAM TILLIS ARSTA 18799 10.9615-981 ALL OF THIS LOVE | 25 |
| 6 | 6 | 6 | 16 | VINCE GILL ▲ MCA 11394 I10 98/16 980 SOUVENIRS | 3 | 44 | 43 | 45 | 128 | REBA MCENTIRE ▲* WCA 10906 (10 98/15 98) GREATEST HITS VOLUME TWO | 1 |
| 7 | 7 | 8 | 65 | GARTH BROOKS ▲* CAPITOL NASHVILLE 29689 ILIO 96/15:981 THE HITS | 1 | 45 | 47 | 64 | 113 | JEFF FOXWORTHY ▲ YOU MIGHT BE A REDNECK IF | 3 |
| 8 | â | 7 | 28 | FAITH HILL & WARNER 2005, 45072 (10,5016,98) IT MATTERS TO ME | 4 | 46 | 49 | 46 | 30 | MARNER 8005, 45:14:19:90:15:90:15:90:15 ALABAMA ● 90x 665:25:10:90:15:90: IN PICTURES | 12 |
| 9 | 9 | 9 | 7 | TRACY LAWRENCE ● ATLANTIC 82966/AG (10 98/15 98) TIME MARCHES ON | 9 | 47 | 42 | 42 | 19 | DWIGHT YOAKAM • REPRISE 46051 WWINER BROS. (10.99/16.56) GDNE | 5 |
| (10) | 18 | 10 | 16 | TIM MCGRAW ▲* CURB 77800 (10.90/16 96) ALL I WANT | 1 | 48 | 51 | 50 | 24 | DARYLE SINGLETARY GUNT 24505 WARNER BROS (10 96/15 96/18) DARYLE SINGLETARY | 48 |
| 11 | 12 | 12 | 21 | CLAY WALKER GANT 24640 WARNER BROS (10 99/15 50) HYPNOTIZE THE MOON | 11 | 49 | 48 | 61 | 19 | JUNIOR BROWN MCG CURE 77783CURE (6 98 9 98) IIII JUNIOR HIGH (EP) | 48 |
| (12) | 18 | 18 | 50 | JOHN MICHAEL MONTGOMERY A JOHN MICHAEL MONTGOMERY ATUANTIC 82720-NG 100 90/16 900 | 2 | 50 | 52 | 47 | 54 | RHETT AKINS DECCA 11098/WCA 110 98/15 98 8 A THOUSAND MEMORIES | 45 |
| 15 | 15 | 15 | 20 | THE MAVERICKS MCA 11257* (10 99/15 98) MUSIC FOR ALL OCCASIONS | 9 | 51 | 45 | 38 | 4 | VARIOUS ARTISTS | 38 |
| 14 | 14 | - | 7 | DIAMOND RID AHSTA 15812 (10 95/25 90) N | 14 | - | - | - | - | COLUMBIA 6/510/508/F(10:98/E/215:98) | - |
| (15) | 15 | 20 | 92 | VINCE GILL & MCA 11047 (10 98/15-98) WHEN LOVE FINDS YOU | 1 | (52) | 55 | 58 | 4 | RICOCHET | 52 |
| 16 | 15 | 12 | 20 | REBA MCENTIRE ▲ MCA 11264 (10.98/16.98) STARTING OVER | 1 | 53 | 54 | 51 | 98 76 | REBA MCENTIRE ▲ 'MCA 10994 130 9815 981 READ MY MIND BROOKS ♣ DUNN ▲ ARISTA 18765 110 9815 981 WAITIN' ON SUNDOWN | 2 |
| 17 | 18 | 24 | 57 | ALISON KRAUSS ▲ NOW THAT I'VE FOUND YOU: A COLLECTION | 2 | - | 56 | 57 | 110 | | 1 |
| | - | _ | | TOANGE TOUT A | _ | 55 | - | - | - | BLACKHAWK & ARESTA 18728 99815 980 BLACKHAWK VARIOUS ARTISTS AND TABLE AND TABLE THE PROPERTY OF THE PROPER | 15 |
| 18 | 18 | 18 | 26 | WINNER BROS. 45001 (10 9816 95) | 3 | 56 | 50 | 37 | 9 | DECCA 11290/9CA (10/98/16/98) HOT PADE AWAY (NEMEMBERING BOODY FIGLEY) | 19 |
| 15 | 20 | 15 | 34 | JEFF FOXWORTHY ▲ WARNER BROS. 45856 (10 90/16 96) GAMES REDNECKS PLAY | 2 | 57 | 59 | 59 | 86 | WILLIE NELSON COLUMBIA 6418450NY15 98 EQ9 981 SUPER HITS | 34 |
| _ | | | | * * * PACESETTER * * * | | 58 | 58 | 56 | 111 | JOHN MICHAEL MONTGOMERY ▲ ' ATLANTIC 82559/AS (10 96/15 98) KICKIN' IT UP | 1 |
| 20 | 27 | 29 | 8 | LONESTAR 8NA 66642 RCA (9 98 15.94) [28] LONESTAR | 20 | 59 | 64 | 63 | 69 | CHARLIE DANIELS EPIC 64182/SONY (5.98 EQ19 98) SUPER HITS | 50 |
| 21 | 22 | 12 | 7 | PATTY LOVELESS (PIC 67269/SONT (10 96/15/98) THE TROUBLE WITH THE TRUTH | 10 | 60 | 63 | 60 | 112 | FAITH HILL ▲ WARNER BROS 45389 PS 9815-95 100 TAKE ME AS LAM | 7 |
| 22 | 24 | 23 | 12 | TERRI CLARK MERCURY HASHVILLE 526991 (10.98 EQ16.98) TERRI CLARK | 20 | 61 | 61 | 64 | 239 | BROOKS & DUNN ▲ ARISTA 18658 19 98/15 (IRI | 3 |
| 29 | 12 | 12 | 29 | COLLIN RAYE ● EPIC 67033/S0M*(10:98 EQ/15:90) I THINK ABOUT YOU | 1 | 62 | 57 | 55 | 53 | JOHN BERRY ◆ CAPITOL NASHWILLE 28495 (10.98/15.98) STANGING ON THE EDGE | 12 |
| 20 | 28 | 15 | 43 | DAVID LEE MURPHY ● MCA L1044 (10 90/15 98) (IIII OUT WITH A BANG | 14 | 63 | 65 | 62 | 11 | DOUG SUPERNAW GANT 24633/WARMER 8808. (10.5815.38) 155 YOU STILL GOT ME | 42 |
| (25) | 23 | 25 | 24 | MARTINA MCBRIDE ● RCA 66509 19 80/15 901 WILD ANGELS | 17 | 64 | 71 | 68 | 52 | NEAL MCCOY ▲ ATLANTIC 82727/4G (10 90/15-98) YOU GOTTA LOVE THAT | 10 |
| 28 | 20 | 22 | 28 | GEORGE STRAIT ▲ MCA 11263 (39 96/49 95) STRAIT OUT OF THE BOX | 9 | 65 | 66 | 65 | 81 | PATTY LOVELESS ◆ DPIC 64188 SONY 19 98 EQ 15 981 WHEN FALLEN ANGELS FLY | 8 |
| 27) | 28 | 28 | 29 | AARON TIPPIN RCA 66740 19.96/15.981 TOOL BOX | 17 | 66 | 68 | 66 | 192 | MARY CHAPIN CARPENTER ▲ ' COLLINGUA 48881 SCNY (10 98 EQ 16 98) COME ON COME ON | 6 |
| 28 | 28 | 20 | 38 | BRYAN WHITE ● ASYLUM 61642/EEG (10 96/15.98) BRYAN WHITE | 13 | 67 | 74 | 70 | 70 | GEORGE STRAIT ▲ MCA 11092 (10.98) 15 981 LEAD ON | 1 |
| 29 | 20 | 29 | 103 | TIM MCGRAW ▲* CURS 77659 (9:95/15:96) NOT A MOMENT TOO SOON | 9 | (68) | - | NIRY | 76 | TRACY LAWRENCE ▲ ATLANTIC 82856/AG (10 98/15 98) I SEE IT NOW | 3 |
| 30 | 30 | 27 | 37 | LORRIE MORGAN • 8NA 66506890A110 98/16 98: GREATEST HITS | 5 | 69 | 70 | - | 28 | DWIGHT YOAKAM ● HEPHISE 45(67/M/RINEH BIKGS, (10 HE)15 (HE) DWIGHT LIVE | - 8 |
| 31 | 12 | 32 | 28 | BLACKHAWK ● AUSTA 18792 110 98/25 981 STRONG ENOUGH | 4 | 70 | 72 | 69 | 12 | THE TRACTORS ▲ ARISTA 18728 19 59/15 989 18 THE TRACTORS | 2 |
| (32) | 12 | 12 | 38 | TRACY BYRD ● MCA 11242 (10 98/15 98) LOVE LESSONS | 9 | 71 | 62 | 53 | 4 | LARI WHITE ROA 66742 110.98(15.98) 110 DON'T FENCE ME IN | 53 |
| 33 | 34 | 33 | 183 | GEORGE STRAIT ▲ MCA 10651 (10.9815.98) FURE COUNTRY (SOUNDTRACK) | 1 | 72 | 67 | 52 | 6 | JOHN ANDERSON BNA 66810/RCA (10.98/16.36) PARADISE | 40 |
| 34 | 36 | 35 | 24 | EMILIO CAPITO, NASHWILE 22992 19.89(13.90) LIFE IS GOOD | 13 | 73 | 69 | 75 | 143 | BROOKS & DUNN ▲* A9STA 1873 6 (10.98/15.98) HARD WORKIN MAN | 2 |
| 35 | 32 | 30 | 62 | WADE HAYES ● COLUMBIA 66412/SOMY (2:08 EQ.15.98) DLD ENOUGH TO KNOW BETTER | 19 | 74 | 75 | 74 | 22 | VARIOUS ARTISTS SPARROW 51445CHORDANT 19 (RE23 SR) AMAZING GRACE: A COUNTRY SALUTE TO GOSPEL | 41 |
| 20 | 93 | 91 | 1 | LIMPA DANIE | 20. | 76 | 79 | | 21 | MADY CUCCHUCT | 24 |

Altows with the greatest sales gave that week. • Preceding Indianty Asso. Of America (RAAL certification for sales of 500,000 outs. . • RAAL certification for sales of 1 million units, with multimistion sellars indicated by a mineral solivance from symbol. *Assemble America Ame

| В | ilk | ocard. Top Country | Catalog <i>l</i> | Albums | | | FOR WEEK ENDING MARCH 23, 1996 | | D |
|------|------|--|-----------------------------|------------------|------|-----|--|------------------------|------------------|
| WEEK | UAST | ARTIST UNIEL & NUMBERGISTRIBUTING LABEL ISUGGESTED LIST PRICE OF EQUIVALENT FO | R CASSETTE/CD: | WKS. ON CHURT | THIS | UST | | | WKS. ON CHART |
| 3 | 3 | PATSY CLINE ▲ MCA 12* (7 90:12 96) 213 weeks at No. 1 | GREATEST HITS | 253 | 16 | 16 | BILLY RAY CYRUS A" MERCURY NASHWILE 510635 (7 98 EQ.(1.98) | SOME GAVE ALL | 43 |
| 3 | 3 | SHANIA TWAIN MERCURY NASHWILLE \$14422 (7.96 EQ:11.98) | SHANIA TWAIN | 34 | 16 | - | COLLIN RAYE ▲ EPIC 53912/50W 19 98 EQ 15:98 | EXTREMES | 1 |
| 3 | 3 | HANK WILLIAMS, JR. ● CURB 77638 16 989 981 | GREATEST HITS, VOL. 1 | 65 | 16 | 37 | DWIGHT YOAKAM ▲ REFRISE 45241/WARNER DROS. (10 98/25 90) | THIS TIME | i |
| | - 4 | REBA MCENTIRE A MCA 1979* (7 98/12 98) | GREATEST HITS | 251 | 17 | 16 | WAYLON JENNINGS ▲* RCA 8500* 18 981 | GREATEST HITS | 116 |
| | - 5 | HANK WILLIAMS ▲ MERCURY MASHMULE 823299 17 98 EQ:11 980 | 24 GREATEST HITS | 52 | 16 | 19 | GARTH BROOKS A" CAPITOL MASHMILLE 98743 (10 98/16,98) | THE CHASE | 11 |
| 1 | 3 | GEORGE JONES ▲ EPIC 40776/50NF (5.96 EQ/9.96) | SUPER HITS | 232 | 19 | 16 | WYNONNA ▲* CURB 10529/9/02 130.980 15.980 | WYNONNA | 29 |
| 3 | 3 | GEORGE STRAIT ▲ MCA 42035 (7.96) 2.981 | GREATEST HITS, VOL. 2 | 251 | 20 | 16 | PATSY CLINE MCA 4038 (7.98) 2.98) | THE PATSY CLINE STORY | 78 |
| 8 | 3 | THE CHARLIE DANIELS BAND ▲ ENC 3879550W (7.68 EQ.11.98) | A DECADE OF HITS | 249 | 21 | 20 | ALABAMA ▲ RCA 6825 (7 98/11 96) | ALABAMA LIVE | 114 |
| 2 | 16 | MARTINA MCBRIDE & RCA 66288 19 98/15 (90) | THE WAY THAT I AM | 17 | 22 | 21 | THE BELLAMY BROTHERS CURB 42296 MCA (4 5011 98) | GREATEST HITS VOL. III | 51 |
| 10 | 12 | JOHN MICHAEL MONTGOMERY & ATLANTIC 82420 NG 19 98/15 981 | LIFE'S A DANCE | 15 | 23 | 23 | GARTH BROOKS & CAPITOL NASHWILLE 80857 (10 98/16 98) | IN PIECES | 1 15 |
| 11 | 9 | GEORGE STRAIT ▲: MCA 5567* (7 98/12 98) GEO | ORGE STRAIT'S GREATEST HITS | 247 | 24 | - | ALABAMA ▲ RCA 61040 (9 98) 13 98) | GREATEST HITS VOL. II | 63 |
| 12 | 14 | GARTH BROOKS ▲ CAPITOL NASHVILLE 93866 (9 9813 98) | NO FENCES | 18 | 25 | - | KENNY ROGERS ▲ CAPITOL NASHWILLE 46106 (9 98/15:98) | TWENTY GREATEST HITS | 108 |
| | | Marian Company and | | 00 | | _ | | | _ |



March 4, 1996

This is definitely the most unusual letter I have ever written and hopefully the last one of its kind I will ever have to write. I would love for country radio and possibly country video as a family to salute Oklahoma on April 19, 1996, the one year anniversary of the bombing in Oklahoma City.

Please know it is very important to me that this salute is accomplished. However, it matters not to me how this tribute is performed. Recent articles said I want all stations to play "The Change" at 9:02 a.m. on the 19th. Please know it doesn't matter to me if it is a Garth song, a Vince song, a Reba song, a moment of silence, a prayer – whatever. It would just mean a lot to me, as an Oklahoman, to see the country music family salute its Heartland on this day in unity by doing the same thing...whatever that may be.

The only way I know to get a response from radio as a whole on this matter is by the individual responses of each station. If you wouldn't mind, please contact Maria at our office at (615) 329-0166 or via fax at (615) 327-9407. It would be a huge help in letting us know if this salute could be accomplished. Thank you for your time in reading this letter and, like always, thank you for what you've done for my music.

God bless you and yours.

Garth Brooks

illboard. HOT COUNTRY SINGLES RETRACKS

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY COMPILED FROM A MAINDARL SAMPLE OF MAPLET SUPPLIED OF BROADCAST DATA SYSTEMS, RADIO TRACK SERVICE, 149 COUNTRY STA-TIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK, SONGS RANKED BY NUMBER OF DETECTIONS.

| THIS | WEEK | 2 WKS ADO | WIS. ON CHART | TITLE ARTIST PRODUCER (SUNGWRITE) LABEL & NUMBER DISTRIBUTING LABEL | PEAK | THIS | WEEK | 2 WKS ADD | WINS ON CHART | TITLE ARTI: PRINCIPLE CONQUERTED LAGEL A MUMBER DISTRIBUTING LAG | ST | PEAK |
|---------------------|------|--------------|------------------|--|------|----------------------------|-----------------|--------------|------------------|--|-----------|---------|
| | | | | * * * No. 1 * * * | | 41 | 46 | 57 | 4 | C-O-U-N-T-R-Y # JOE DIFF //SLATE_LIDEFE IS HILL R HARBEN D DRAKE) ## JOE DIFF | IE 46 | 41 |
| 1 | 2 | 4 | 13 | YOU CAN FEEL BAO 1 week at No. 1 PATTY LOVELESS EGMEC IR IM BERG T ARENEL! IC NO EPIG 78209 | 1 | (42) | 49 | 53 | 4 | I'M NOT SUPPOSED TO LOVE YOU ANYMORE BRYAN WHI | TE I | 42 |
| 2 | 1 | 3 | 16 | THE BEACHES OF CHEYENNE • GARTH BROOKS A BEACH OF CHEYENNE • GARTH BROOKS | 1 | 43 | 45 | 49 | 8 | WHO'S THAT GIRL ♦ STEPHANIE BENTL | EY | 43 |
| 3 | 6 | 8 | 15 | WALKIN' AWAY DIAMOND RIO MICHIGA TRIBER CHARGE BROWN BOYOFF C WINESMAN TO COMPANY A 1-2004 | 3 | (44) | 55 | 67 | 3 | I THINK ABOUT YOU COLLIN RA | YE | 44 |
| 4 | 7 | 6 | 15 | IF YOU LOVEO ME ◆ TRACY LAWRENCE AD ANY CALMEN OF | 4 | (45) | 44 | 47 | 9 | INCRES E SEAT F WORLEY ID SCHUTZS SESTINI INCEPEC 782 1969 ◆ KEITH STEGA | LL | 44 |
| <u></u> | 8 | 7 | 12 | TO BE LOVEO BY YOU WYNONNA | 5 | (46) | 50 | 65 | 3 | 1999 | | |
| (E) | 9 | 9 | 11 | HYPNOTIZE THE MOON ◆ CLAY WALKER | 6 | - | | - | _ | N I ARKIN T KEITH (T KEITH) (C) (V) A&M NASHVILLE 576: | 40 | 46 |
| $\overline{\sigma}$ | 10 | 11 | 16 | TOO MUCH FUN ◆ DARYLE SINGLETARY | 7 | 47 | 41 | 43 | 10 | EVEN IF I TRIED ◆ EMIL BECKETT DE FAULUS NUMBOCK B REGANO STANOING TALL ◆ LORRIE MORGI FOR THE MORGINE MEDICAL BECKET BECK | 207 | 41 |
| 8 | 5 | 5 | 14 | I KNOW SHE STILL LOVES ME GEORGE STRAIT | 5 | 48 | 39 | 32 | 14 | J STROUB IL BUTLER B PETERS: ICI (N) BNA 643 | | 32 |
| 9 | 3 | 1 | 13 | I'LL TRY ALAN JACKSON | 1 | 49 | 43 | 46 | 11 | SAMOUT REPUTED PETERS DESCRIPTION | 808 | 43 |
| (10) | 11 | 13 | 11 | The SEADLES OF CHETNER | 10 | (50) | 51 | 54 | 5 | D COOK IN SMOTHERMAN F. FALSH: (C) CARIDO NASHVILLE 585 | UH 145 | 50 |
| <u>—</u> | 12 | 19 | 12 | YOU GOTTA LOVE THAT NEAL MCCOY | 12 | (51) | 60 | 63 | 7 | YEARS FROM HERE N LARDIN M HOLLAS DISKORTH IG BAKER, F MYERS, J WILLIAMS) © 100 MG CURB 765 | KS | 51 |
| 12 | 16 | 20 | 14 | HEART'S DESIRE LEE ROY PARNELL | 14 | (52) | 59 | 66 | 4 | HOLOIN' ON TO SOMETHING JEFF CARSO | N. | 52 |
| (3) | 14 | 22 | 5 | YOU WIN MY LOVE SHANIA TWAIN | 14 | (53) | 56 | 56 | 7 | | | 53 |
| (14) | 14 | 14 | 14 | SOME THINGS ARE MEANT TO BE ◆ LINDA DAVIS | 13 | 54 | 48 | 45 | 20 | RING ON HER FINGER, TIME ON HER HANDS REBA MCENTI | RE | 9 |
| 15 | 1 | 2 | 17 | WILD ANGELS ◆ MARTINA MCBRIDE | 1 | 55 | 57 | 61 | 5 | THE LOVE THAT WE LOST | ND | 55 |
| 16 | 14 | 14 | 14 | WILD ANGES WARTEN MARKED WARTEN MARKED | 14 | (56) | 61 | 60 | 6 | REMEMBER THE RICE PERFECT STRANG | 96 ER | 56 |
| (II) | 14 | 25 | 14 | WHAT DO I KNOW RICOCHET | 14 | 3 | 62 | 62 | 2 | SHE GOT WHAT SHE DESERVES FRAZIER RIV | ER I | 57 |
| 10 | 20 | 25 | 1 | HEAVEN IN MY WOMAN'S EYES TRACY BYRD | 16 | (58) | 70 | 71 | 3 | LONG HARO LESSON LEARNED I OHN ANDERSO | 73 | |
| 10 | 19 | 12 | 19 | IT WORKS + ALABAMA | 19 | - | - | | - | J STROUD J ANDERSON (I D ANDERSON D ANDERSON M A ANDERSON) (V) BNA 64- | 196 | 58 |
| (20) | 30 | 37 | 5 | SOMEONE ELSE'S DREAM FAITH HILL | 20 | 59 | 53 | 50 | 20 | GRANOPA TOLO ME SO KENNY CHESN | 12 | 23 |
| (21) | 22 | 12 | 15 | READY, WILLING AND ABLE LARI WHITE | 12 | (6) | 68 | 75 | 3 | R (ANDISCH REGEREAL F DYCUS) ICI N. GLANT THEOREM | SE | 60 |
| (22) | 12 | 28 | 10 | WITHOUT YOUR LOVE ARON TIPPIN | 29 | (61) | 65 | 70 | 4 | B BEDXETT I BROWN IS CRINER! OVI MCA 551 | 67 | 61 |
| (3) | 31 | 14 | 14 | S GRESON IA ANGERSON C WISEMAND IC DO RCA 64471 ALL I WANT IS A LIFE TIM MCGRAW | 23 | 62 | 58 | 59 | 9 | HANGIN' ON RICH MCCREADY BO WHISE X HIRLEY D AGRESS MAGNATONE 11 | 04 04 | 58 |
| 24 | 35 | 40 | 4 | | 25 | * * * HOT SHOT DEBUT * * * | | | | | | |
| (3) | 12 | 31 | 5 | S HENDRICKS IT EDWILES W ROBINSON: ATLANTIC ALBUM CUT IT'S WHAT 1 DO ◆ BILLY DEAN | 14 | 63) | 61 NEW ▶ 1 | | 1 | EVERY TIME I GET AROUNO YOU DAVID LEE MURPI | NY N | 63 |
| 28 | 25 | 20 | 1 | THE DIVER AND THE HIGHWAY ON THE PIECE AND THE HIGHWAY | 14 | (64) | NE | WÞ | 1 | 1.000xx 0.0xx 0. | CE | 64 |
| 1 | 25 | 35 | 14 | ALL YOU EVER DO IS BRING ME DOWN • THE MAVERICKS IFEAT, FLACO JIMENEZ) | 20 | (65) | 72 | 74 | 3 | MY HEART HAS A HISTORY ◆ PAUL BRANI | | 65 |
| (3) | 12 | 36 | 10 | HEADS CAROLINA, TAILS CALIFORNIA ♦ JODEE MESSINA | 25 | (66) | NE | - | 1 | MEANT TO BE • SAMMY KERSHA | 83 W | 66 |
| 15 | 25 | 14 | 17 | BIGGER THAN THE BEATLES • JOE CIFFIE * JOE CIFFIE | 1 | 67 | 63 | 51 | 18 | MY HEART HAS A HISTORY JEDO NO SAMPLE PERMICO COVER PRINCE IV STORY TO BE SAMMY KERSHH KETEMAL OF AMPLES BOWLES COVER PRINCE IV COVER PRINCE IV STORY AMPLES AND IV STORY AMPLES AND IV SAMMY KERSHH SAMMY MARHANE BOW SAMMY ROPE SAMMY R | 74 (N | 19 |
| (30) | 33 | 34 | 15 | SHE'S GOT A MIND OF HER OWN JAMES BONAMY | 30 | 68 | 52 | - | 10 | M A MILLER M MCANALLY IM A MILLER'S EMERICA G HUERARD) (C) (D) (V) CURR 765 GONE (THAT'LE RE ME) | 75 | |
| _ | _ | _ | - | 5.30HNBON (8.4NSE) 0.80HUTZ) 4CL MT EPIC 78220 | _ | - | - | 52 | - 5 | ROUND HERE AN MILE ME MOUNT OF A MILE A EMPIRICA FURAMON OF THAT IL SE ME OWNER PRODUCT OF A MILE A EMPIRICA FURAMON OF THAT IL SE ME OWNER PRODUCT OF A MILE A EMPIRICA FURAMON | 34 | 51 |
| 31 | 27 | 23 | 19 | R STANGE & TWAT P. CLASSES R | 1 | 69 | 51 | 44 | 16 | J STRUME ANDERSON IB NCOLL R MURRANI (CT D) BNA 644 | 65 | 26 |
| 32 | 21 | 14 | 14 | P WORLEY: +THY (HORES IN COOK), SCOTT) | 1 | 70 | 67 | - | 2 | LTHOMAS IS AZAR A IMAGTURE 9 REGAMS ICC RIVER NORTH 30 | 08 | 67 |
| 33 | 29 | 25 | 20 | SHANDER FINE AND SPACES EMED TO A WARREN BACK 17718 | 1 | 71 | 64 | 55 | 73 | COUNTRY CRAZY CONMISCO DISEAS UTITLE TEXAS IP HOWELL CICNESS IV WARNER BRISS 127 | | 44 |
| 3 | 37 | 42 | 5 | MERCHT LITTER REPORT OF THE PROPERTY OF THE PR | 34 | 72 | 73 | 73 | 9 | IT'S MIDNIGHT CINDERELLA GARTH BROOK A REMOLIDS IN ANY LIMITS A BLAZY OF BROOKS) CAPITOL HASHAVILLE ALBOAN OF | KS | 69 |
| (35) | 36 | 39 | 6 | GF YOUR NOT IN IT FOR LOVE I'M OUTTA HERE! SHOULD IN SHO | 35 | (73) | 74 | - | 2 | COUNTRY CRAZY | IN | 73 |
| 36 | 32 | 17 | 18 | OUT WITH A BANG LIBROWN CITY OF THROUGH DEPTH AND THROUGH COMBOY LOVE DAVID LEE MURPHY LIBROWN CITY OF THROUGH COMBOY LOVE JOHN MICHAEL MONTGOMERY | 13 | (74) | NE | * | 9 | TREAT HER RIGHT M A MALER M MCANALLY ILLEBRANC A ALERIDOD SOURCE THE TREAT OF THE | /N | 74 |
| 37 | 38 | 35 | 19 | SHARROSE IN TRUSAS J MODE IF I WERE YOU TERRI CLARK | 4 | (75) | NE | 41 | 1 | BEFORE HE KISSED ME LISA BROKE | YP | 75 |
| 38) | 47 | 58 | 3 | POTENTIAL I VALTERS TO TAKE TO THE TOTAL TO THE PROPERTY NASHALLE STORE | 38 | | | | - | | 07.1 | - |
| 39 | 42 | 48 | 8 | TEN THOUSANO ANGELS TEN THOUSANO ANGELS MINDY MCCREADY LIKE THERE AIN'T NO YESTERDAY BLOCKHAWK | 39 | attain 3 | 3 000 de | techons | for the | se in detections over the previous week, regardless of chart movement. Airpower awarded to those in field time. • Videocing availability. Catalog number is for cassette single, or vinyl if cassette is una | walfabi | sie. (C |
| 40 | 40 | 38 | 20 | LIKE THERE AIN'T NO YESTERDAY BLACKHAWK | 3 | | | | | CD single availability. (M) Cassette max-single availability. (T) Viryl max-single availability. (V) Viryl ability. 6:1996, Billboard BPI Communications. | srige | 180 |

Billboard. Top Country Singles Sales.

RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

| THIS | LAST | 2 WKS A00 | WAS ON CHART | TITLE LABEL & NUMBER DISTRIBUTING LABEL | ARTIST |
|------|------|--------------|-----------------|---|---------------|
| 1 | , | 1 | 17 | * * * NO. 1 * * * IT MATTERS TO ME WASHER SOUTH 17772 S WINDS AL NO. | 1 FAITH HILL |
| (2) | 2 | 3 | 9 | HYPNOTIZE THE MOON GANT 17704-WARNER BROS | CLAY WALKER |
| (3) | 3 | 2 | 31 | I LIKE IT, I LOVE IT (URB 7696) | TIM MCGRAW |
| (4) | 4 | 5 | 4 | YOU WIN MY LOVE MERCURY NASHVILLE 852138 | SHANIA TWAIN |
| 3 | 6 | 8 | 21 | NO NEWS/TEQUILA TALKIN' BNA 64386/RCA | LONESTAR |
| 6 | 5 | 4 | 17 | CAN'T BE REALLY GONE CURB 76971 | TIM MCGRAW |
| 1 | 21 | - | 2 | I'M NOT SUPPOSED TO LOVE YOU ANYMORE ASTRUM 6431 3/000 | BRYAN WHITE |
| 8 | 7 | 7 | 18 | WHAT I MEANT TO SAY COLUMBIA 78087/SONY | WADE HAYES |
| (9) | 22 | - | 2 | IF I WERE YOU MERCURY NASHVILLE 852708 | TERRI CLARK |
| (10) | 10 | 12 | 7 | EVEN IF I TRIEO CAPITOL NASHVILLE 58507 | EMILIO |
| (11) | 14 | 11 | 39 | ANGELS AMONG US RCA 62643 | ALABAMA |
| 12 | 8 | 6 | 15 | NOT THAT DIFFERENT EPIC 78189/SONY | COLLIN RAYE |
| (13) | 13 | | 2 | HEAOS CAROLINA, TAILS CALIFORNIA CURB 76982 | JODEE MESSINA |

| | | | FOI | **** | IN ENDING MANCH 23, 1990 | | | | |
|---|---------|------|-------|------------------|---|------------------|--------------------|--|--|
| т | THIS | WEDX | 2 WKS | WKS. ON CHART | TITLE LABEL & NUMBER DISTRIBUTING LABEL | | ARTIST | | |
| | 14 | 11 | 10 | 19 | REBECCA LYNN ASYLUM 64360/666 | | BRYAN WHITE | | |
| | (15) | 18 | 19 | 6 | SOME THINGS ARE MEANT TO BE ARISTA 1-2896 | | LINDA DAVIS | | |
| 2 | 16 | 12 | 13 | 39 | WHEN YOU SAY NOTHING AT ALL BYA 64323 FCA | ALISON KRAL | SS & UNION STATION | | |
| 1 | 17 | 15 | 16 | 6 | WILO ANGELS IICA 64437 | | MARTINA MCBRIOS | | |
| 4 | 18 | 9 | 9 | 24 | I'M OUTTA HERE!/THE WOMAN IN ME MERCURY NASHI | ILLE 852206 | SHANIA TWAIN | | |
| | 19 | 17 | 17 | 7 | YOU CAN FEEL BAO EPIC 78209/SONY | | PATTY LOVELESS | | |
| | (20) | NE | w Þ | 1 | OOES THAT BLUE MOON EVER SHINE ON YOU AM | WASHVILLE S76140 | TOBY KEITH | | |
| | 21 | 19 | 21 | 9 | NOT ENOUGH HOURS IN THE NIGHT GRANT 17764/WAR | KER BROS | DOUG SUPERNAM | | |
| - | (22) | 23 | 20 | 39 | YOU HAVE THE RIGHT TO REMAIN SILENT CURE 7695 | 6 P | ERFECT STRANGER | | |
| 1 | 23 | 20 | 15 | 18 | THE CAR MCG CURB 76970/CURB | | JEFF CARSON | | |
| 7 | 24 | 16 | 14 | 12 | BIGGER THAN THE BEATLES EPIC 78202/50NH | | JOE DIFFIE | | |
| 7 | (25) NE | | WÞ | 1 | IT WORKS RCA 64473 | | ALABAMA | | |
| - | 000 | | m the | | | | 1500.000 | | |

BILLBOARD MARCH 23, 1996





by Wade Jessen

OVELESS AT THE TOP: Patty Loveless scores her fourth No. 1 on Billboard's Hot Country Singles & Tracks with "You Can Feel Bad," the lead single from "The Trouble With The Truth." Jack Lameier, senior VP of country promotion at Epic, says that Loveless' recent Grammy and Academy of Country Music awards nominations were gratifying, but that her soaring popularity on country radio has issued the most important seal of approval. Lameier thinks "You Can Feel Bad" has a good chance of staying in the No. I slot next week

Although the Loveless title showed the smallest increase in airplay in the top 10, its number of detections outpaced the nearest bulleted title by more than 350 spins

Among the monitored stations at which heavy airplay (35 or more spins) for Loveless is detected are KBEQ Kansas City, Mo., KNCI Sacramento, Calif., KSSN Little Rock, Ark., WGEE Green Bay, Wia., KZLA Los Angeles, KWEN Tulsa, Okla., and KAJA San Antonio, Texas. Greg Mozingo, PD at KSSN, says that he is not surprised by the national success of this track and that Loveless' prior album, "When Fallen Angels Fly," was pivotal to her current success. That set was named 1995's album of the year by the Country Music Asan, "The Trouble With The Truth" rises 22-21 on Top Country Albums.

OP SHELF: David Lee Murphy (MCA) takes Hot Shot Debut honors on our airplay list, as "Every Time I Get Around You" enters at No. 63. Murphy first appeared on that chart in 1994 with "Just Once," which peaked at No. 36. In March of last year, he posted his first top 10 entry with "Party Crowd" and followed with the awamp-bitten "Dust On The Bottle," which reached No. 1 in October. The latter was the lead single from "Gettin' Out The Good Stuff," which is slated for arrival at retail May 21.

Tracy Lawrence enters at No. 64 with "Time Marches On," the title track from his new Atlantic set, which holds at No. 9 on Top Country Albums. Meanwhile, "If You Loved Me," the lead single from that package. jumps 7-4 on the airplay list. Although "Time Marches On" has just arrived at radio, airplay is being detected at 28 stations, including KKBQ Houston, KFMS Las Vegas, WQDR Raleigh, N.C., and WESC Greenville, S.C.

OTHER DEBUTS: Sammy Kershaw (Mercury) enters at No. 66 with "Meant To Be," Sawyer Brown (Curb) debuts at No. 74 with "Treat Her Right," and Lisa Brokop (Capitol) rounds out the debut column at No. 75 with "Before He Kissed Me."

THAT'S WHAT I LIKE ABOUT THE SOUTH: Georgia native Alan Jackson wins Greatest Gainer honors on Top Country Albums with "The Greatest Hits Collection" with an increase of more than 2,000 units, Jackson's 20-song set rises 4-3 on the country list and 16-15 on The Billboard 200

Our percentage-based Pacesetter trophy goes to Lonestar (BNA) for its self-titled debut disc increasing more than 25%. That set rises 27-20 on Top Country Albums, 170-124 on The Billboard 200, and 8-3 on Heatseekers. Meanwhile, on Top Country Singles Sales, Lonestar's No. 5 entry is updated to accurately reflect its content: "Tequila Talkin' " and "No News." Both sides are listed since both are receiving airplay. In such cases, the side getting the most airplay appears first

NEAL MCCOY STAYS IN THE GAME

(Continued from page 33)

cial "Neal McCoy And Friends," which was broadcast live to more than 200

At retail, Heatherly says that the label plans to price and position the new title. McCoy will be also visible via a Wrangler campaign that will feature posters of McCoy, Terri Clark, and Tracy Byrd. "They are going to put that poster up and have contests in 80% of their retail stores, which is probably 1,500 stores," McCoy says. They will have a contest [with] a winner from the East and one from the West being flown out to the [Country Music Assn.] Awards and having dinnor with me

TV exposure is also a key part of the push. McCov says the label would like to get him on as many programs as pos-sible, "They tell me I do pretty good in front of the camera. I'm pretty quick, and I'm not left speechless."

McCov feels he has delivered an album that is radio-friendly and has lots of appeal to consumers. "We think we found our little niche in radio, which is that positive attitude type of thing, McCoy says. "We looked for material like that for the album, because we know that radio has come to expect a certain sound . . . We play the game. A lot of years I wasn't in; I was warming

Among the cuts he recorded for the new album are a cover of the 1967 Casinos hit "Then You Can Tell Me Good-bye." "It's a wonderful song, and people my age have heard it before, because it's been cut a couple of times he says. "It's a good song—a positive love song—and I've been associated with that kind of thing."

He also recut "Going, Going, Gone, which Bryan White recorded on his first album. "Bryan did a wonderful iob." McCoy says. "For some reason, they decided not to come with a single on it . . . So we recut it. Nothing against Bryan, he's one of my favorite guys out there, but I think we've got a good rendition of it, and Atlantic likes it.

The new album also contains "Day-O," a song that combines a Caribbean flavor with a rap version of "The Beverly Hillbillies" theme. It has long been an audience favorite during McCoy's live shows. "We did it several years ago to get the crowds involved," McCoy says. "So many fans have asked me when I'm going to put it on an album. So we did it, and I think a lot of radio

stations are going to play it. Atlantic doesn't have any plans of releasing it as a single, but it will be a fun album cut for people to play."

McCoy says he wanted to be an established artist before recording a novelty tune. Another obstacle was licensing the song. "The people who have the rights to 'The Beverly Hillbillies' . . . said, 'We are going to make a movie, so we don't want you to use any of that.' That was a problem at the

time," McCov says. People will get the opportunity to

bear McCoy's new material when he hits the road in May, Booked by William Morris, McCoy has a busy schedule through the summer and into the fall. "In the summertime, I'm out on my own doing fairs and festivals, McCoy says. "We've been working a few dates with John Michael and it looks like we are going to do that again in the fall."

McGraw, Brooks & Dunn Up For 'Hats'

NASHVILLE-Tim McGraw and Brooks & Dunn lead with five nominations each in the 31st annual Academy of Country Music "Hat" awards. Shania Twain is not far behind, with

four nominations Brooks & Dunn and Faith Hill will host the program, to be telecast by NBC April 24 from Los Angeles' Universal Amphitheatre. The producer is dick clark productions inc. Following are the nominees in each category:

Entertainer of the year: Garth Brooks, Brooks & Dunn, Alan Jackson, Tim McGraw, Reba McEntire.

Top vocal duet: Baker & Myers, Brooks & Dunn, George Jones and Tammy Wynette, Shelby Lynne and Faith Hill, Dolly Parton and Vince Gill Top male vocalist: John Berry,

Vince Gill, Alan Jackson, Tim McGraw, George Strait. Top new male vocalist: Wade Haves. David Lee Murphy, Bryan White.

Top female vocalist: Faith Hill, Patty Loveless, Reba McEntire, Pam Tillis, Shania Twain. Top new female vocalist: Terri Clark, Shania Twain, Alison Krauss.

Top vocal group: Alabama, Black-Hawk, Diamond Rio, the Mavericks, Sawyer Brown. Top new vocal group or duet; 4

Runner, Lonestar, Perfect Stranger. Single record: "Any Man Of Mine" (Shania Twain), "Check Yes Or No" (George Strait), "I Like It, I Love It" (Tim McGraw), "It Matters To Me" (Faith Hill), "You're Gonna Miss Me When I'm Gone" (Brooks & Dunn). Song: "I Like It, I Love It," "The

Keeper Of The Stars" (Tracy Byrd), "Standing On The Edge Of Goodbye" (John Berry), "You Don't Even Know Who I Am" (Patty Loveless), "You're Gonna Miss Me When I'm Gone Album: "All I Want" (Tim McGraw), "Lead On" (George Strait), "Waltin' On Sundown" (Brooks & Dunn), "When Angels Fly" (Patty Loveless), "The Woman In Me" (Shania Twain).

Video: "My Wife Thinks You're Dead" (Junior Brown), "Not That Different" (Collin Raye), "Sold (The Grundy County Auction Incident)"
(John Michael Montgomery), "Tell Me I Was Dreaming" (Travis Tritt), "The Car" (Jeff Carson).

DON EVERLY (Continued from page 33)

Vegas in the '60s. "I had a lot of time on my hands when we were working out in Vegas," he says. "I didn't want to work there. I wanted to do other things-it was the middle of the '60s when a lot was happening in music, but I was stuck "So, one day I went downtown to this

theater, the Golden Horseshoe or something. I went in and sat down, and a curtain just off the bar opened up and there was this country band. They did a whole set, and I was the only person in the place. I listened and applauded, "After they finished, they came over to say hi. I said, 'Man, this is a really tough gig.' They said, 'Well, you know,

the curtain opens automatically. We have to play.' So that's when I wrote the song I'm Tired Of Singing My Song In Las Vegas.' That is really a song that was written straight from the heart."

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BILLBOARD MARCH 23, 1996

Brazilian Music Fans Keep Up Online

BRAZIL ONLINE: Brazil's hyper-rich music scene has gone online. Up-to-date magazine debuted on the Internet Feb 1 as a Portuguese, and English-language information source featuring articles interviews album reviews and a glossary of Brazilian musical idioms

The first issue sported an interview with João Bosco, who recently put out a fabulous album, "Dá Licenca Meu Senhor" (Sony Brazil); a review of Maria Bethânia's longform video "Maria Bethânia Ao Vivo" (PolyGram Brasil); and articles about veteran artist Wilson Simonal and newcomer Chico César. According to editor Walter de Silva, the magazine's objective is to cover the many facets of Brazilian music. "Not even Brazilians know that an average of

120 albums are released here monthly,

60 of them by Brazilian artists," says de

Silva, "We want to give a broader expo-

sure to [Brazilian] artists





bu John Lannert

The magazine's address is www. hrmusic com/untodate/

CONFERENCE UPDATE: The showcase lineups are set for Billboard's sev enth annual International Latin Music Conference, slated for Apr. 29-May 1 at the Hotel Inter-continental in Miami. Following are the participating acts in alphabetical order. Please note that Sony and RMM will feature two acts in their allotted performance slots.

April 29 showcase, sponsored by AmericDisc: Aterciopelados, Ariola/

+ Distribuidora one StOD +

BMG: DLG. Sir George/Sony, and Shakira, Sony Discos; La Portuaria, EMI Argentina: Bobby Pulido, EMI Latin: Nutia Raise Arista Toyor and Saraya PolyGram Latino

· April 30 showcase, aponsored by ASCAP: Pepe Alva, unsigned; the Barrio Boyzz EMI Latin: La Diferenzia Arista-Texas; Puya, unsigned; and Super Cuban All-Stars, RMM, and 3-2 Get Funky, Soho/RMM.

In related conference news, EMI Latin rising Tejano star Pete Astudillo has been confirmed for the "Writers In The Round" acoustic set for singer/song writers. Astudillo's hit album "Como Te Extraño" and its smash title track reached the top 10 of The Billboard Latin 50 and Hot Latin Tracks charts, Astudillo's publishing activities are handled by his own publishing company, Peace Rock Music. Warner/Chappell Music Publishing is sponsoring "Writ-Astudillo will also sit in on "The State

Of Telano Music." Joining him will be his songwriting partner, A.B. Quintanilla III, brother of Selena. The sought-after producer has formed a record label. Phat Kat Groove, which will be distributed by EMI Latin. Phat Kat's first release, due March 27, is "Quién Dime Quién by Tejano act Esca-

Also signed to Quintanilla's imprint is Boricus Soul, a vocal duet of for Zafra Negra singers Johnny Rodríguez and Zakis Malavé.

What's more, Quintanilla has been named executive producer of the soundtrack to the upcoming biopic of his (Continued on page 41)



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| AMOR | HAY QUE PONER EL ALMA | UN MILLON DE ROSAS |
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| 4 THE BARRIO BOYZZ SEVENI | 4 ALEX D'CASTRO POLYGRAM PROUEN DISCULPAME | 4 LA TROPA F DALLATIN JUAN SAROR |
| 5 MANA WEALLTONA | 5 NECTOR TRICOCHE POLY- | 5 ANA BARBARA FONDUTSA |

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- 11 BOSSY PULIOD DELLA 11 FAMILIA RMM RMM DESVELAGO PONOVISA VANOS AMARILA LOS DOS 13 GRUPO LIMITE POLYGRAM TE APROVECHAS 13 ROCIO DURCAL ARCHARMS 13 JON SECADA SEKEMILATIN ES POR TI
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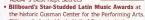
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- . "Contracts & Negotiations: Navigating the Legal Waters of the Latin Music Industry"
 - . "The State of Teiano Music"
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and many more



Registration Information

- \$265.00 Early Bird Special - must be
- postmarked by March 15th
- Pre-Registration must be postmarked by April 15th
- Full Registration -- After April 15th and walk-up
- Contact Information Maureen P. Ryan,

Special Events Manager (212) 536-5002 PH • (212) 536-5055 FAX For Spanish Inquiries:

Angela Rodriguez,

Latin Marketing Manager (305) 441-7976 PH • (305) 441-7689 FAX

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Cancellation policy: All cancellations must be submitted in writing. A full refund less a \$75.00 administrative fee will be issued after the conference, if notification is received on or before March 25th. Cancellations received between March 26 and April 10 will be subject to a \$150.00 cancellation fee. No refund will be issued for cancellations received after April 11th.

London Touts Its 'Young Virtuosos' Bell And Gheorghiu Are Part Of New-Artist Campaign

YOUNG VIRTUOSOS: London Records has decided that a label cannot live by Pavarotti and Bartoli alone and is launching a recognition campaign for four relatively young artists on the label; sopranos Angela Gheorghiu and Reneé Fleming, violinist Joshua Bell, and pianist Jean-Yves

Thibaudet. "This is the year to try to

"It's the key to our

Classical





future success as a label." The first emphasis of the Young Virtuosos' eampaign is an informational mailing to the Poly-Gram distribution network offering an

in-depth introduction to these "breaking" performers, who are all aged 35 London is also setting up dedicated lines of communication with radio and retail for its "Fab Four." The label has

to take radio more seriously," Barbero says. A "persistent" PR firm has been engaged to contact 60-80 retailers directly twice a month to foster grassroots interest. The firm will arrange for retailers to talk to artists, give away tickets, and encourage in-store play. The full gamut of marketing tools-including CD samplers, videos, and brochures-will support the campaign. "It's not splashy megabucks spending," Barbero says. "But if you haven't got the grass-roots, as soon as

the bucks go away, so do the sales."

The campaign kicks off with former

by Heidi Waleson tember; the soprano also has some tour dates, as well as performances in "Così Fan Tutte," at the Met in the fall. Thibaudet has a complete Debussy radio stations, ensuring that they receive discs, setting up promos, and facilitating interviews. "It's time for us "Préludes" coming out in the fall or early 1997 and a major tour next spring. London has Bartoli-style hopes for

Gheorghiu, who has already generated considerable interest: A visit to the U.S. last fall generated press coverage as will her performances in the Met's "La Bohème" with her real-life partner, tenor Roberto Alagna, beginning April 10. Product is coming out fast to support those hopes. Gheorghiu's debut solo record, featuring French and Italian opera arias with orchestra. was recorded in December and will be out April 16; not surprisingly, it will include two cuts from "Bohème.

The soprano will return to the Met for several roles in the fall; if one of them is Violetta, London will issue a highlights disc from her recent "Traviata" recording with Sir Georg Solti (which was the company's second best-selling opera in the U.S. last year, after "La Clemenza Di Tito" with Christopher Hogwood and Bartoli).

The Gheorghiu push should continue beyond the "Young Virtuosos" campaign, "We hope to have the grassroots in place so we can graduate to a bigger campaign with radio and some print ads," says Barbero.

RONT-LOADED: Sony Classical is putting together an all-star Beethoven's Ninth Symphony project, to be recorded in early April in Salzburg, Austria, and released in September Jane Eaglen, Ben Heppner, Bryn Terfel, and Waltraud Meier will solo with the Berlin Philharmonic conducted by Claudio Abbado As for some of Sony's U.S.-based

artists: Esa-Pekka Salonen and the Los Angeles Philharmonic are recording film music by Bernard Herrmann for June release. On Mon day (18), those forces can be heard or their newest CD, an all-Lutoslawsk dise, featuring the composer's Sym phony No. 2, his Piano Concerto (per formed by Paul Crossley), and th world-premiere recording of "Chante fleurs Et Chantefables," with the lumi nous voice of soprano Dawn Upshaw Salonen and the L.A. Philharmonic wil perform in New York during the wee of Monday (18): one of their dates is a Alice Tully Hall concert of the orches tra's new music ensemble that wil include the premiere of the maestro' composition "Floof."

DELIGHTFUL DURUFLÉ: Miche Piquemal and the Ensemble Voca Michel Piquemal were named voca ensemble of the year at the third Victoires de la Musique Classique awards ceremony Feb. 6 in Paris for their recording of the complete sacred music and organ music of Maurice Duruflé on two discs for Naxos. The "Requiem" is particularly lovely.

engaged a consultant who will work exclusively with approximately 200

Billboard. FOR WEEK ENDING MARCH 23, 1996 Top New Age Albums.

| THIS WED. | LAST WEEK | WAS ON CHART | Compiled from a national sample reports collected, compile TITLE LABEL & NUMBERDISTRIBUTING LABEL | e of retail store and rack sales led, and previded by SoundScorn ARTIST |
|-----------|-----------|-----------------|---|---|
| 1 | 1 | 14 | * * NO THE MEMORY OF TREES A REPRES - ALLOW WARNING BROWN 10 V | . 1 ★ ★ ENYA |
| 2 | 2 | 224 | SHEPHERD MOONS &* REPRISE 26775 WARNER BROS | ENYA |
| 3 | 3 | 104 | LIVE AT THE ACROPOLIS A PRIVATE MUSIC 82116 | YANNI |
| 4 | 4 | 46 | BY HEART WINGHAM HILL 11164 EE | JIM BRICKMAN |
| 3 | 5 | 54 | LIVE AT RED ROCKS GTS 528754 | JOHN TESH |
| 1 | 9 | 2 | WINDHAM HILL SAMPLER '96 WINDHAM HILL 11179 | VARIOUS ARTISTS |
| Ō | 8 | 3 | A THOUSAND PICTURES HIGHER OCTAVE 7084 DR | CRAIG CHAQUICO |
| 8 | 7 | 152 | IN MY TIME A PRIVATE MUSIC 42106 | YANNI |
| 9 | 6 | 72 | FOREST WINDHAM HILL 11157 | GEORGE WINSTON |
| 10 | 10 | 302 | NOUVEAU FLAMENCO A | OTTMAR LIEBERT |
| 11 | 11 | 8 | VOICES ATLANTIC #28531AG | VANGELIS |
| 12 | 12 | 35 | AN ENCHANTED EVENING | KITARO |
| 13 | 17 | 22 | NO WORDS WINDHAM HELL 11139 | JIM BRICKMAN |
| 14 | 15 | 22 | TEMPEST NARADA 63035 | JESSE COOK |
| 15 | 16 | 28 | BELOVED NARACA 64009 | DAVID LANZ |
| 16 | 18 | 40 | | OTTMAR LIEBERT + LUNA NEGRA |
| 17 | 20 | 98 | CELTIC TWILIGHT HEARTS OF SPACE 11104 | VARIOUS ARTISTS |
| 18 | 19 | 4 | HIDDEN BEAUTY: THE EVOLUTION O | F SOUND VARIOUS ARTISTS |
| 19 | 21 | 3 | HINTERLAND | STRANGE CARGO |
| 20 | RE-E | NTRY | I LOVE YOU PERFECT SILVA AMERICA 1015 | YANNI |
| 21) | RE-6 | NTRY | MONTEREY NIGHTS GTS 528748 | JOHN TESH |
| 22 | 24 | 52 | EUPHORIA (EP) IPIC 66862 | OTTMAR LIEBERT + LUNA NEGRA |
| 23 | 22 | 130 | HOURS BETWEEN NIGHT + DAY (PIC 53804 | OTTMAR LIEBERT + LUNA NEGRA |
| 24 | 23 | 113 | NARADA DECADE | VARIOUS ARTISTS |
| 25 | 25 | 72 | ACOUSTIC PLANET | CRAIG CHAQUICO |

Billboard

| WEDK | WEEK | ON CHART | Compiled from a national sample of retail stere and rack sales reports collected, compiled, and provided by |
|-------------|------|----------|---|
| Ĭ. | 155 | WKS. | ARTIST TITL LABEL & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT) |
| 1 | 1 | 65 | * * NO. 1 * * SOUNDTRACK • IMMORTAL BELOVE |
| 2 | 2 | 105 | BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS ▲ CHAN ANGEL 55138 (10 9815 98) |
| 3 | 5 | 21 | BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS ANGLE 5504 110 981.5 980 CHANT |
| (1) | 6 | 80 | CARRERAS, DOMINGO, PRIVAROTTI (MEHTA) ▲ THE 3 TENORS IN CONCERT 19: AT LAND C 42614 (14 99/19 98) |
| 5 | 4 | 25 | CECILIA BARTOLI LONDON 448300 (10 98 CQ/16 98) IIII |
| 6 | 7 | 287 | CARRERAS, DOMINGO, PAVAROTTI (MEHTA) A' IN CONCER- |
| 7 | 3 | 2 | SAN FRANCISCO SIMPHONY ORCH (TILSON THOWAS) PROKOFEY ROMED AND JULI |
| 1 | 9 | 2 | ANONYMOUS 4 HURMONU MUNOL PANCE 907156 (13 98/18 00) MIRACLES OF SANT IAC |
| 9 | 8 | 34 | SAINT PAUL CHAMBER ORCH (MCFERRIN) PAPER MUS |
| 10 | 14 | 4 | EMANUEL AX, YO-YO MA & FRIENDS SCHUBERT: TROUT QUINTI |
| 11 | 10 | 10 | YO-YO MA SONT CLASSICAL 67173 (9.98 EQ15.98) DVORAK: CELLO CONCERT |
| 12 | 12 | 42 | BERLIN PHILHARMONIC (KARAJAN) DG 445292 (1) 98 EQ16,981 ADAG |
| 13 | 15 | 2 | DAWN UPSHAW NONESUCH 79384 (15:97) WHITE MOD |
| 14 | 11 | 18 | ANTHONY WAY/STANISLAS SYREWICZ THE CHO |
| 15 | 13 | 4 | JULIAN LLOYD WEBBER PHILIPS 442476 (10 SR FO 16 SR) LULLAI |

TOP CLASSICAL ALBUMS...

IND CLASSICAL CROSSOVER."

| 1 | , | 22 | * * NO. LONDON PHILHARMONIC (SCHOLES) POINT MUSIC MARKET [118 EQ. 16 98) | 1 * * SAND THEM, SYMPHONIC PINK FLOYD 18 weeks at No. 1 |
|----------|----|-----|--|---|
| 2 | 2 | 7 | SOUNDTRACK SONY CLASSICAL 62258 (9.98 EQ/15.98) | SENSE AND SENSIBILTY |
| 3 | 3 | 16 | ITZHAK PERLMAN ANGEL 55555 (10 98/15 98) | IN THE FIDDLER'S HOUSE |
| (| NE | wÞ | PLACIDO DOMINGO SONY CLASSICAL 46436 19 98 EQ:15 980 | THE MAN OF LA MANCHA |
| (3) | 5 | 46 | CINCINNATI POPS (KUNZEL) TELARC 80381 (10 98 15.98) | THE MAGICAL MUSIC OF DISNEY |
| 6 | 4 | 42 | VANESSA-MAE ANGEL 55089 (10 98/15 98) IIII | THE VIOLIN PLAYER |
| 7 | 6 | 40 | VARIOUS ARTISTS LONDON 444450 (10.98 (0.16.98) | PAVAROTTI & FRIENDS 2 |
| 8 | 8 | 111 | MICHAEL NYMAN VIRGIN 88274 (10 98/15 98) | THE PIANO |
| (1) | 15 | 69 | THE CHIEFTAINS BCA VICTOR 61490 19 98115 980 | THE CELTIC HARF |
| 10 | 9 | 4 | LONDON SYMPHONY (WILLIAMS) DCC COMPACT CLASSICS 025-090 13: 96/39 98* | RAIDERS OF THE LOST ARE |
| 11 | 7 | 27 | KATHLEEN BATTLE SONY CLASSICAL 68473 IS 98 FQ15 98 ISS | SO MANY STARS |
| 12 | 13 | 115 | JOHN WILLIAMS/ITZHAK PERLMAN . | SCHINOLER'S LIST |
| 13 | 10 | 15 | BOSTON POPS (WILLIAMS) SONY CLASSICAL 68419 19 98 FO15 981 | WILLIAMS ON WILLIAMS |
| 14 | 12 | 4 | CINCINNATI POPS (KUNZEL) | ANDREW LLOYD WEBBER |
| 15 | 14 | 154 | VARIOUS ARTISTS LONDON 440100 (11 96 EQ/16 98) | PAVAROTTI & FRIENDS |

TOP OFF-PRICE CLASSICAL...

| 1 | 1 | 52 | * * NO. 1 VARIOUS ARTISTS ** NO. 1 THE IDIOT'S ** NO. 1 ** NO. 1 ** NO. 1 | * * GUIOE TO CLASSICAL MUSIC | | | |
|--------|------|------|---|------------------------------|--|--|--|
| 2 | 2 | 54 | VARIOUS ARTISTS INFINITY DIGITAL 57243 (4 98 EQ) | VIVALDI: THE FOUR SEASONS | | | |
| 3 | 3 | 79 | VARIOUS ARTISTS MAGACY 0201 (4 996 99) | 20 CLASSICAL FAVORITES | | | |
| 4 | 11 | 7 | VARIOUS ARTISTS LASCRUGHT 15639 14 98/5.080 | TOP 10 OF CLASSICAL MUSIC | | | |
| 5 5 23 | | 23 | VARIOUS ARTISTS INFINITY ORGINAL 57241 44 98 EQI | TCHAIKOVSKY: BALLET SUITES | | | |
| 6 | 8 | 10 | BUDAPEST PHILHARMONIC ORCHESTRA (SANDOR LASCRUCHT 15606 (4 98)5 96) | GERSHWIN RHWPSODY IN BLUE | | | |
| 0 | RE-E | NTRY | THE CHOIR OF VIENNA SPECIAL 5118 (3.98/4.98) | MYSTICAL CHANTS | | | |
| 3 | RE-E | NTRY | VARIOUS ARTISTS PHUPS 446377: 0 98 EQ 10 980 | MOZART FOR YOUR MIND | | | |
| (3) | RE-E | NTRY | WARIOUS ARTISTS MAGACY 5417 (5 98/9 98) | 50 CLASSICAL MASTERPIECES | | | |
| 10 | 10 | 4 | WARIOUS ARTISTS LASERUGHT 686 14 98/5 981 | MEDITATION: VOL. 1 | | | |
| 11 | 4 | 9 | VARIOUS ARTISTS INFINITY ORGITAL 61975 (4.98 EQ) | PASSION FOR BEETHOVEN | | | |
| 12 | 13 | 3 | BERLIN SYM. (WOHLERT) LASERLIGHT 15633 14 98/5 98) | TCHAIKOVSKY: BALLET SUITES | | | |
| 13 | 9 | 2 | VARIOUS ARTISTS | TOP 1D ROMANTIC CLASSICS | | | |

(IS) RE-ENTRY VIENNA PHILHARMONIC (KLEIBER) BEETHOVEN: SYMPHONIES NOS. 5 & 7

Albums with the greatest sales gains this week
Recording industry Assn. 01 America (RIAA) certification for sales of 500,000 units.
ARIAA certification for sales of 1 million units with each additional million indical ed by a numeral following the symbol. All albums available on cassette and CO. "Asterisk indicates viryl awail able. I indicates past or present Heatseeker Rile. c. 1996, Billboard BPI Communications and SoundScan, Inc.

14 7 IS VARIOUS ARTISTS

40

CHOPIN: PIANO SONATAS: NOCTURNES





bu Jim Macnie

GIVE 'N TAKE: These days, many young bandleaders try their hand at a variety of lineups. Saxonhonists surround themselves with other hornsmen or go it alone with a trio. Bassists make solo records and perform duets with vibists. Following fancies and expressing options is a common occurrence in jazz. Yet pianist Jacky Terrasson is resolute about recording in a trio set-up, with bass and drums at his side. In doing so, he deeply understands his strengths.

Terrusson's extraordinary new "Reach," his second outing for the Blue Note label, is leaping up the Top Jazz Albums chart. It debuted at No. 13 for the week ending March 9 this week it sits at No. 24. Its stature is a bit of a surprise. Though laden with enticing melodies, "Reach" is hardly a commercial venture in the standard use of the term. It is, in fact, art, full of the sublime bandying and deep subtleties that are the essence of jury Generating those exchanges and numbers is part of the reason the pianist is so staunch about sustaining a trio

'The more people on stage, the less space there is for sound." Terrasson says, "The music becomes saturated, 1 feel the freest in a trio: 1 like the concept of playing together with the musicians. This band is not about when I take a solo they accompany me, and when [bassist] Liganna Okegwo takes a solo we accompany him: it's about constant interplay. That's what's going on

Terrasson's weeklong Village Vanguard stint in New York at the end of February underscored that notion. The start of a world tour to spotlight the "Reach" material, it made obvious the level of concord the unit is capable of attaining. That's quite an achievement, given that the shows marked the stateside debut of new drummer Clarence Penn. Leon Parker. the drummer who helped craft the trio's sound since mid1993, is no longer on board the Terrasson ship. "I wanted to change the personality of the band," explains

the pianist. "And I didn't want another Leon Parker. He was unique and great-very much a percussionist, that Leon. We made interesting music together, But I was hearing something different Lean had the smaller drum set Clarence plays a full kit plus extra pieces. His sonic palette is widor'

Terrasson's travels should widen his already sizable rublic persona. March 27-30 he plays Jazz at the Bistro in St. Louis: April 9-14 finds him at Catalina's in Los Angeles. From there, the threesome goes to Janan, An NPR radio profile is scheduled to air sometime this month. It's somewhat fitting that the only other piano-trio disc on

the Top Jazz Albums chart is equally exploratory: Keith Jarrett's "At The Blue Note: Saturday June 4th, 1994 1st Set" (ECM). And it's predictable that Cyrus Chestnut, another pianist known for dazzling trio work, will join the pair when "Earth Stories" is issued by Atlantic March 26. Unlike his last two releases, this disc has Chestnut augmenting his threesome with a few killer solo tracks as well as tunes with a horn section consisting of trumpeter E.J. Allen, alto saxophonist Antonio Hart, and tenor saxophonist Steve Carrington.

Y 1N/YANG: Mainstream alto sax expert Bobby Watson has gone electric on his newish Kokopelli release, "Urban Renewal "which uses a variety of rhythms with funk influences. Maybe that balances the fact that longtime fusion practitioner Joe Sample has basically unplugged for his latest Warner Bros. disc. "Old Places Old Faces." The keyboardist sustains his groomed demeanor, but sounds more rousing than he has in years. Here's to the power of modification, Samule plays Cambridge, Mass,'s Regatta Bar April

SHOTS: Eugene Gologursky's striking photographs of jazz musicians have earned his work a place at The New York Times, down beat, and other publications. A retrospective of his pieces from 1995 will hang at New York's Iridium club through April 12.

dez's crowd-pleasing concert Feb. 10 at

the 5,000-seat Grand Olympic auditori-

um in Los Angeles transformed the

venue from a chilly, half-full facility into

a friendly family room that was

warmed considerably by the fervent

cheers and applause of Fernández's

Fernández, who mostly performed

ranchera standards, was aided by the

excellent vocals and musicianship of

Halfway through his set, Fernández

upped the emotional pitch of his admir-

ers by performing his current hit bal-

lad, "Quien," taken from his latest self-

titled effort on PolyGram Latino, and

"La Mochila Azul," which goes back to

Promising EMI Latin singer Gra-

ciela Beltrán opened with a politely

ing with Mariachi Sol De México. The

big-voiced singer later linked up with

Banda La Movida to belt out festive

banda numbers from her hit 1995 album

Dressed in a royal-blue mariachi jack

et and miniskirt decorated with strands

of silver beads, the 21-year-old vocalist

traded her youthful and casual image as

a banda singer for a sophisticated per-

sona that she still seems to be growing

received show that found her perform

his days as a child star

"Tesoro."

ning act Mariachi Sol De México.

Rillboard

FOR WEEK ENDING MARCH 23, 1996

TITLE

Top Jazz Albums..

Sulnascan

* * * No. 1 * * *

| Œ | 1 NEW > | | CASSANDRA WILSON BLUE NOTE 32861, CAPITOL | NEW MOON DAUGHTES |
|-----|---------|-----------------------------------|---|------------------------------------|
| 2 | 1 | 9 | VAN MORRISON WITH GEORGIE FAME & FR. | ENDS ONG HAS THIS BEEN GOING ON |
| 3 | 2 | 18 | SOUNDTRACK PANGAEA 36071/1 R S | LEAVING LAS VEGAS |
| 4 | NE | wÞ | HERBIE HANCOCK VERVE 529584 | NEW STANDARD |
| (3) | NE | EW > JOE SAMPLE WARMER BROS 46182 | | OLD PLACES OLD FACES |
| 8 | 3 | 20 | TONY BENNETT COLUMBIA 67349 | HERE'S TO THE LADIES |
| 7 | 4 | 5 | JOHN MCLAUGHLIN VERVE 529828 | THE PROMISE |
| 8 | 5 | 5 | ELLIS & BRANFORD MARSALIS COLUMBIA 67 | 369 LOVED ONES |
| 9 | 6 | 89 | TONY BENNETT ◆ COLUMBIA 66214 | MTV UNPLUGGED |
| 10 | 7 | 2 | SHIRLEY HORN VERVE 529555 | MAIN INGREDIENT |
| 11 | 8 | 50 | DAVID SANBORN ELEXTRA 61759/EEG | PEARLS |
| 12 | 9 | 117 | ELLA FITZGERALD VERVE 519804 | THE SEST OF THE SONGBOOKS |
| 13 | 10 | 6 | ROSEMARY CLOONEY CONCORD 4685 | DEDICATED TO NELSON |
| 14 | 11 | 47 | WYNTON MARSALIS & ELLIS MARSALIS | JOE COOUS BLUES |
| ., | 10 | 41 | SOUNDTRACK MALTISTO ASSASSMENT MADE. | |

THE BRIDGES OF MADISON COUNTY (16) RE-ENTRY CASSANDRA WILSON BUE NOTE 81367/CAPITOL BLUE LIGHT 'TIL DAWN SOUNDTRACK HOLLYWOOD 61357 (17) 16 127 SWING KIDS JOHN PIZZARELLI NOVUS 63191/RCA 13 6 RACHELLE FERRELL BLUE NOTE 27920/CAPITOL IN 19 49 FIRST INSTRUMENT BILLIE HOLIDAY VERVE \$13943 21 107 GEORGE DUKE WARNER BROS. 46133 14 5 MUIR WOODS SUITE FTTA IAMES PROVIDED 12128 18 43 TIME AFTER TIME KEITH JARRETT AT THE BLUE NOTE: SATURDAY, JUNE 4TH 1994 1ST SET

TOP CONTEMPORARY JAZZ ALBUMS

GERALD ALBRIGHT ATLANTIC JAZZ 82829/46

JACKY TERRASSON

OLUNCY IONES & CHEST AL

KENNY G A ARISTA 18646

15

20 23 13

21 22 39

22 19 18

23 24 7

12 27

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■ indicates past or present Heastwelers title. of 1996, Sillbound SPP Communications, and SoundScan, inc.

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LATIN NOTAS

(Continued from page 38)

mega-star sister. The soundtrack is expected to be released on Selena's longtime label, EM1 Latin. Among Quintanilla's recent studio

projects are a remix of "No Quiero Saber" by Selena and the production of "Todo Es Posible" by EMI Latin artist Thalfa. Both tracks will be included on EMI Latin's Spanish-language Olympic album "Voces Unidas," set to drop May

Elsewhere, three industry players have been confirmed for the panel "Contracts And Negotiations: Navigating The Legal Waters Of The Latin Musi Industry." They are Jorge Pinos, VP, international department, William Morris Agency; Marusa Reyes, president, Arrabal Y Cia., and Marc Stollman, partner Stollman & Stollman

STATESIDE BRIEFS: Sony Discos has named Marco Antonio Rubí director of A&R. He was VP/general director of Melody Records . . . MTV Latino has tapped Argentine supermodel Valeria Mazza to host "Fashion MTV" half-hour show modeled on MTV's "House Of Style." Scheduled to air every three months, "Fashion MTV" is slated to make its debut Saturday (23) Diane Almodovar has been promoted to senior director, Latin music, at

BM1. Almodovar was director. Latin music.

Despite the set's upbest tempo and Beltrán's inviting voice, the crowd was PEDRO'S FAMILY: Pedro Fernánlow-key, even during her most popular

songs, such as "Tesoro" and "Hasta Que Amanezca."

CHILE NOTAS: The country's national guard, Carabineros de Chile, has filed a slander complaint in a Santiago court against Alerce/Sony's Panteras Negras, alleging that the lyrics from the rap/rock group's song "Guerra En Las Calles" (War In The Streets) "gravely damage" the image of the law-enforce ment group. Panteras Negras front man Eduardo Meneses says, "We are exercising our right to voice an opinion. When simple people like ourselves criticize something, we do it in a spirit of making things better. If what we have said is a lie, we would apologize.

Warner Mexico torch singer Myriam Hernández is cutting a dust with '50s pop star Paul Anka. The pair's rendition of Anka's 1959 classic "Put Your Head On My Shoulder" will be included on his upcoming album of duets. Among Anka's other duet partners are Jos Luis Rodríguez, Julio Iglesias, and Celine Dion

Anka, who was huge in Latin Amer ica in the '50s and '60s, reached No. 19 on the Hot 100 with the revved-up bossa nova track "Eso Beso (That Kiss!),"

Assistance in preparing this column provided by Enor Paiano in São Paulo, Brazil, Pablo Márquez in Santiago, Chile, and Maria Elena Fernández in Los Angeles.

100 DEGREES AND RISING

SOUL SURVIVOR

Studio Action

Revitalized Studer Is Ripe For New Dominance

Company To Expand Its Menu Of Consoles, Storage Units

NEW YORK-Since its founding in 1948 by the late Willi Studer, the Swiss-based company that bears his name has been characterized by the engineering-driven approach that was common to pro audio manufacturers through the mid-'80s (see obituary.

In 1990, the founder sold the company to Swiss utility giant Motor Columbus, which engendered profound changes in Studer's approach to the global pro audio market. By 1994. when it was sold to Harman International. Studer had been significantly downsized and had undergone an equally significant corporate cultural change. Despite its long success with consoles elsewhere in the world, Studer was perceived in the U.S. mainly as an analog tape machine manufacturer. The company believes it is now better positioned to go after the U.S. broadcast audio market, with a new line of digital products and a new corporate

"Motor Columbus was a successful utility company, but it was a difficult process to educate them as to what we

director Bruno Hochstrasser, wh quips that his 25 years at the company qualify him as "part of the inventory. Hochstrasser adds, "The period was good in that we had time to look at ourselves and restructure our company technologically and in terms of busi

Among the corporate structural changes were the spinoff of Studer's tooling and machining divisions, which were sold to Swiss companies near Studer's Regensdorf headquarters. Those companies then hired the specialist employees who previously ran those divisions at Studer. The move improved Studer's ability to respond to changes in the industry while allowing the company to continue to assure

component quality: "In the Willi Studer era, there was too much vertical integration," explains Hochstrasser. "We made almost every nut and bolt ourselves. But the change to software-based and digital products in audio equipment made this change As a purveyor of professional multi-

track analog tape decks, the company has no historical equal in sales and is ty of analog and digital recordings listed in Billboard's Production Credits chart are done on Studer machines. The company initially followed the digital turnpike into a temporary cul-desac in the mid-'80s by pursuing a linear digital 2-track format, a market eventually dominated by DAT. But Studer returned with the D827 48track digital DASH-format machine (with a proprietary 24-track, 24-bit option), of which 27 have been sold in the U.S. since its introduction in 1994. It will, Hochstrasser says, continue to

gain market share on the current leader in the format, Sony "We came into digital [multitrack storagel late: that's no secret. Hochstrasser acknowledges. "That gave Sony a head start. But the D827 offers significant advantages to users. and it has built up considerable momentum in the market since its

The 1996 National Assn. of Broadcasters convention in Las Vegas in April will signal the broadening of Studer's offerings and an intensive effort to further penetrate the U.S. broadcast and post-production market,

introduction

940/941 series digital consoles. The 980 series features snapshot and dynamic fader automation, eight aux outputs, and PCMCIA memory storage, while the 940/941 series products, introduced at the Audio Engineering Society conference in New York last fall, feature full dynamic automation, a range of frame sizes, and s number of digital

and analog interface options. Studer also plans to release at NAB the D424-2-a 24-bit, 2-track, magneto-optical recorder with scrub capability, serial control option, and time-code reader and generator-and the D19 series of digital/analog signal processing equipment. In addition, Studer will stress to the U.S. market its expertise in systems design and executionareas for which Studer is well known in Europe, Africa, the Middle East,

The push for U.S broadcasters stems from a combination of change in Studer's newly refocused corporate culture and the increased demand for more sophisticated broadcast sudio here, according to Hochstrasser.

"Previously, we had been very oriented to dealing mainly with stateowned broadcasters, such as in Europe," he says. "The U.S. broadcast market is mostly all privately owned and is far more cost-conscious. We had to do a lot of homework in preparing for this. But U.S. broadcasters are now looking for a higher level of quality and are more willing to pay for it. They're ready to match the level of technology in the recording industry. So the time is right for approaching the market more aggressively and for us to bring new technology and our experience with systems design to them.

In the U.S. broadcast market, Studer is competing with a growing array of digital console manufactures, such as Euphonix and AMS/Neve, and with complete systems manufacturers, such as Sony, But Hochstrasser is confident. that Studer's offerings are attempting to reach further into domestic broadeast at a time when the digital console

tion market (which Studer entered several years ago with the Dyaxis workstation, designed and manufactured by California-based joint venture Studer/Editech). Hochstrasser also believes that

Studer's reputation for Swiss precision and reliability will appeal to U.S. broadcasters' long-range thinking Another advantage that, he says, will work for Studer is the company's ability to customize products; he cites more than 100 module types for its 980 series analog consoles. In addition. NAB will mark the debut of a modular digital MADI routing system.

Studer's willingness to follow the cost-conscious market rather than try to lead it with engineering is reflected in Hochstrasser's allusion to the imminent release of Studer's cost-effective modular digital multitrack system. which would signal a radical departure from the large machines historically associated with the company.

"Yes, you will hear from us on that subject," Hochstrasser says, suggesting that the industry could see a Studer MDM within the next 12 months. And Studer is also pushing further into the CD-R market with the introduction at NAR of the D741 CD recorder "We have a lot of new products in a number of technology areas under development," says Hochstrasser.

As for the analog tape decks that have been the company's perennial product base in the U.S., Hochstrasser says, they will continue as part of the Studer line, as will analog consoles. But he stresses that the company's future emphasis will be on digital storage, routing, processing, and systems

"We've positioned ourselves to go after what we think the future of professional audio will be based around and to go after it in all markets— broadcast and music," he says. "We've changed many of the things about Studer that will help us do that. But we didn't change the level of quality that Studer has traditionally stood for.

Randall Jamail's 'Twisted Willy' **Exemplifies His Off-Center Approach** BY DAVID JOHN FARINELLA

Randell Jamail is traveling through Texas incognito these days. "A lot of people want to lynch me," he explains. "There's a writer in Houston that would just as soon see me crawl under a rock and die, and recently that feeling has spread like ebola to Austin and Dallas.

> of the state's biggest cultural icons

through the mod-

The grim reality is that Jamail is the guy responsible for dragging one

ern music mud. Yep, it was Jamail and Supersuckers manager Danny Bland who were behind the Jan, 30 Justice Records release "Twisted Willie," which is billed as an appreciation of Willie Nelson's work.

The idea behind the set, which is clearly not a "cover" album, was to take Nelson's music into a new realm, according to Jamail, who is president of Houston-based Justice Records and producer of the Nelson project. "It was our intention to have the artists interpret these songs as if they were a part of their own repertoire, as opposed to trying to tip their hats to Willie and do a country-esque sort of thing." Consequently, listeners are treat-ed to such combinations as Johnny



vana bassist Krist Novoselic, John Carter Cash, Johnny Cash, and producer Randall Jamail. The session took place at Bad Animals in Seattle

Cash with Kim Thavil of Soundgarden. Krist Novoselic of Nirvana, and drummer Sean Kinney of Alice In Chains performing the track "Time Of The Preacher.' Cash recounts his experience

recording "Preacher": "I sat down and sang the song in the studio all the way through with my guitar. Then we did a run-through with the other guys, who had rebearsed their parts. In so many words, I said, Guys, why are we doing this? This is

a simple, three-chord hallad.' And one of the musicians said, half-jokingly, 'The idea is to completely destroy the melody.' And I said. Well, you sure did that. Congratula-

Cash adds, "I loved working with those guys. It all seemed to make sense, that we were merging the two kinds of music. Now that I've listened to it, I'm very proud of it. It's not everybody's cup of tea, but I (Continued on next page)



full-length album for Island Records, "As Good As Dead," at the Carriage House in Stamford, Conn. Shown at the sessions, from left, are group members Scott Lucas and Joe Daniels and producer Steven Haigler. The album was mixed at Miami's South Beach Studios by Torn Lord-Alge

RANDALL JAMAIL'S 'TWISTED WILLY' EXEMPLIFIES HIS OFF-CENTER APPROACH

like it "

Besides that unusual grouping of talent, one of the most interesting moments of the recording, from Jamail's perspective, occurred during a collaboration between Breeders member Kelley Deal and Nelson compadre Kris Kristofferson on the track Angel Flying Too Close To The Ground." It turns out that Jamail and Deal had been in the studio all day, working on feedback tracks and recording the sewing machine rhythm track, when Kristofferson appeared in

the doorway. "At that point, the song was in shreds, and Kris walked in the room," says Jamail. "He heard all of this and he didn't say anything, but he looked at me and I knew that what was going through his mind was that I had lost

"He hung in there, and he tried to listen to what we were trying to do, Jamail says with a laugh. "He finally found the head snace of where we were so he could go in there and lay the harmonica and vocal part down.

Although people cringe at the thought of it, Jamail says the Deal-Kristofferson collaboration is "one of the most successful tracks on the record. It is a total reinvention of the song."

Jamail adds that he would take it as a compliment if a critic were to be disturbed by the unorthodox collabora-

"I come from the school that think art should move the molecules a little bit," says Jamail. "For these kids to do anything other than just reinvent the song in a way that is consistent with the kind of music they are making would bave been a sham to

Part of Jamail's challenge consisted of adjusting the musicians' ears. "As a producer, your job is to try to take them out of what they remember hearing and put them into what they do naturally, because if they play it like they heard it when they were younger, it's gonna come off as shtick," says

One of the ways in which Jamail accomplished this readjustment was by sending tapes of recently complet ed sessions to the next batch of bands that were on their way to the studio

After the bands got into the right mind-set, the next thing Jamail had to get through their heads was that they were passing some type of Willie Nelson litmus test. "That's where my relationship with Willie was very helpful, because they knew that I knew Willie, and they knew that it was my ass on the line. So, if I told them it was OK. then it was probably OK," says Jamail. Once the artists strapped on their

instruments, they were forced to face the fact that Jamail records only one way: live. "The record really needed to be recorded live to capture that ene gy and spirit that we wanted people to el about it," he explains. "If we went in, tried to track it, stack it, and create this whole production, it would really run counter to the philosophy of

the record in the first place." The live approach yielded such spontaneous moments as Thayil's guitar solo on "Time Of The Preacher. "It's what happened when Kim was staring at Johnny Cash playing his solo, and that's what I wanted," says Jamail

Jamail's other trick is that he records purely outside of the digital domain. It's been his recent belief that the goal of any track should be to keep it as open and honest as possible to what is actually recorded.

'No digital reverbs, no digital delays, nothing. All the reverbs were rooms that we created that were live chambers. Any kind of delays were tape delays that we set," he says. "When you go in with the kind of mind-set that you're trying to record and mix an honest representation of the performance, then it's easier not to get hung up in the mixing process. Once you start going down the road with all the digital toys and start adding and changing and reshaping the music in the mix, then you can get

really bogged down." Jamail picked up the organic recording approach—which he is also applying to Waylon Jennings' upcoming release-while working in jazz and blues. Although he learned to produce music while working on his own material ("Nobody else was going to trust me with theirs," he says), it was a chance session with jazz vibraphonist Harry Sheppard that put Jamail behind the desk for the first

It turned out Sheppard wasn't quite ready to record, so Jamail made an album with one of the artist's guest vocalists, Kellye Gray. From there, he went on to record with such top jazz cians as Herb Ellis, Ray Brown, and Ellis Marsalis.

Of course, that was back in the mid-80s, when the digital world was beginning to dominate the recording industry. "All of the mixing consoles were SSL automation types. Neve was just getting ready to come out with their new automated console, and I was working on this completely archaic board where I had to do all my mutes live," recalls Jamail, "We were mixing live to 2-track but it taught me how to record. It taught me how to listen to instruments, use microphones, use various speeds on tape machines-all

to get things to sound a certain way By the early '90s, Jamail had devel oped enough notoriety as a producer to land such prestigious recording gigs as "Strike A Deep Chord," a home benefit album that featured blues legends Dr. John, Odetta, Johnny Copeland, and Ronnie Earl.

In late 1993, Jamail-a longtime friend of Nelson's-produced the artist's "Moonlight Becomes You," a record of pop standards in the vein of his landmark "Stardust" album from 1978

Following the "Moonlight" release. Jamail found himself in the "serendipitous circumstance" of recording "The Papal Concert To Commemorate The ocaust," a live album performed by the London Philharmonic Orchestra under the direction of Gilbert Levine.

Currently, Jamail is at Ocean Way Studios mixing the Jennings album When Waylon and I first started talking about making this record, my comment to him was that he was still making great records, but the Waylon that I grew up with was so aggressive and his music was so raw that it was almost scary," says Jamail. "In fact, there were only two guys that scared me at all when I was growing up, other than my dad. One of them was Waylon, and his records didn't scare me any

Jennings remembers that meeting as well. "Randall said something to me about an album I'd done that had that edge," he says. "He said that he'd like to see me get that again. I had missed

it, too. I knew it was gone, although it had come back periodically." It took some time, but Jamail convinced the artist to record live to recapture the missing edge. "It is that uncertainty of the live performance, the thing that happens when you respond to something that somebody

else has just played, which makes you go in a direction that you would not have gone. It's that environment that creates that edge. It's that thing that happens when an artist just about loses control and then has to find a way to get it back," says Jamail. That quality was not lost on Jen-

nings during the recording process. "It's a lot of fun, is what it is," he now says of recording live. "It gets you up on your toes."

According to Jennings, it was the producer's attention that kent him on track, "You know, he was looking right down my throat, what I call walkin' in my sleep," says Jennings. "He comes from a different angle, but somehow it works. The thing he said, and he basn't varied from it was that he wasn't in the music business: he makes

"I like that, and the other good thing about him is that he tells you what he thinks. When somebody can do that with me, I respect that," Jennings adds, with a laugh that means he's not really kidding.

PRODUCTION CREDITS

| | | 'S NO. 1 SINGLES | | | |
|---|--|---|---|--|---|
| CATEGORY | HOT 100 | R&B | COUNTRY | ALBUM ROCK | CLUB-PLA |
| TITLE Artist/ Producer (Label) | ONE SWEET DAY Mariah Carey & Boyz II Men/ W. Afanasieff M. Carey (Columbia) | DOWN LOW (NOBODY HAS TO KNOW) R. Kelly Feat. Ronald Isley: R. Kelly (live) | THE BEACHES OF CHEYENNE Garth Brooks/ A. Reynolds (Capitol Nashville) | 1979 Smashing Pumpkins Flood, A. Meulder, B. Corgan (Virgin) | WCO-HAM! GOT Y ALL IN CHECK Busta Rhymes/ R. Smith (Flipmode/Elektra) |
| RECORDING STUDIO(S) Engineer(s) | CRAVE/HIT FACTORY (New York) Dana Jon Chapppelle Jay Healy, David Gleeson | BATTERY/ SOUTH BEACH (Chicago Miami) Stephen George/ Peter Mokran | JACK'S TRACKS (Nashville) Mark Miller | CHICAGO RECORDING COMPANY (Chicago) Alan Moulder Chris Shepard | MUSIC PALACE (Hempstead, NY) Rick St. Hillaire |
| RECORDING CONSOLE(S) | SSL 8000G/ Neve VRSP Legend with Flying Faders | SSL 4040E with G Plus comp./ SSL 4072 | Quad-Eight Coronado | MCI 556 | SSL 4000 |
| RECORDER(S) | Sony 3348 | Otari MTR 90 II/ Studer A820 | Otari MTR-100 | Otari MTR 90 | Studer A800 |
| MASTER TAPE | Ampex 499 | 3M 996, Ampex 499 | Ampex 499 | Ampex 499 | Ampes 467 |
| MIX DOWN STUDIO(S) Engineers(s) | SONY STUDIOS/ CRAVE (New York) Mick Guzauski | CHICAGO RECORDING COMPANY/BATTERY (Chicago) Peter Mokran/ Stephen George | JACK'S TRACKS (Nashville) Mark Miller | THE VILLAGE RECORDER (Los Angeles) Flood, Alan Moulder, Bitly Corgan | MUSIC PALACE (Hempstead, NY) Rick St, Hilaire |
| CONSOLE(S) | SSL 4096G | Neve VR 72 | Quad-Eight Coronado | Neve VR 72 with Flying Faders | SSL 4000 |
| RECORDER(S) | Sony 3348 | Studer A827/ Mitsubishix-850 | Sony 3402 | Studer A800 | Studer A800 |
| MASTER TAPE | Ampex 467 | 3M996 | Ampex 467 | Ampex 499 | Ampex 467 |
| MASTERING Engineer | GATEWAY Bob Ludwig | BERNIE GRUNDMAN Bernie Grundman | GEORGETOWN MASTERS Denny Purcell | MASTERDISK Howle Weinberg | STERLING SOUND Tom Coyne |
| CD/CASSETTE MANUFACTURER | Sony | BMG | Capitol-EMI | Capitol-EMI | WEA |

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Show Tunes Find New Life On CD

Format Releases Include New Musicals, Classics

NEW YORK-When "today is a long time ago," as Oscar Hammerstein wrote in "When The Children Are Asleep," show music aficionados may look back at the '90s with grateful amazement.

Record labels in this decade continue to provide a torrent of CDs that document new musicals: to retrieve sometimes with cutting-floor additions, the titles of the golden era of show music; and to offer noteworthy CD boxed sets.

For instance, MCA Classics has just released a four-CD collection from the Decca/MCA show catalog of cast albums and singles recordings, "Front Row Cen-ter—The Broadway Gold Box 1985-1988" which contains 93 performances by the stars of Broadway The label has also released the first in

в planned series of cast albums that are making their first appearance on CD (Billboard, Feb. 3).

Another major project, which has just been introduced by Time Life Music, is a projected 20-volume series called "The Best Of Broadway: Great Showstoppers From Stage And Screen," which will offer 400 tracks licensed from various labels

that cover a period similar to that of the MCA boxed set. The first set



covers the '50s. with a new volume going on sale each month. The series, produced by Didier Deutsch, which

FORMDANY show music reissues for such labels as Sony Music, includes many tracks that appear on CD for the first time. In revivals of classic shows, two new

releases from Broadway Angel will compete with their original-cast counterparts, although the newcomers will contain music and songs not found on the older sets. Last year's revival of Stephen Sondheim's 1970 landmark musical "Company" is now available and joins the Columbia cast album in the show-music bins. Interestingly, pop producer Phil Ramone put the album

zations. He is VP of the Assn. of German

Music Publishers; deputy chairman of the

board of supervisors of GEMA and the

Deutsche Stiftung Musikleben foundation;

a member of the German Music Council;

and honorary president of the Hamburg

Conservatory. He sits on the committees

or serves as trustee of numerous associa-

tions that support and encourage music

On an international level, he has been

president of the council of the Bureau

International de L'édition Mécanique in

Paris, GEMA has conferred upon him

the rare distinction of honorary mem-

bership, and he has received the hon-

orary title of professor from the Senate

of the Hamburg and coveted decorations

from the president of Germany.

and music-making.

From London, Broadway Angel has

released a revival-cast album of Jerry Herman's "Mack And Mabel," which had only 66 performances during its original Broadway run in 1974. However, the show has achieved something of a cult status, especially in England, as evidenced by its current successful run. The New York production was originally recorded by ARC Records, whose masters now belong to MCA Records, which released the CD version of the show several years ago.

From Sony Classical, a studio recording of a classic is now available. It is Mitch Leigh and Joe Darrion's "Man Of La Mancha." which was produced by Grammy Award-winning show producer Tom Shenard. This version, which is competing with MCA's CD release of an album originally recorded by Kapp Records, is strong on crossover sensibilities. It stars Julia Migenes, Samuel Ramey, Jerry Hadley, and musical theater/TV star Mandy Patinkin.

The show-music album surge is limited to productions with either long runs or a cult following. In January, Varese Sarabande, one of the most consistent marketers of offbeat show scores, released Tom Greenwald and Andrew Lippa's "john & jen," which recently played at Lamb's Little Theatre in New York. It is based on an original story about a brother and a sister and covers a 40-year span starting in 1952 Another release, from Original Cast

Records, is from a show that is vet to receive a production. With music and lyrics by Phyllis Lynd, who sings two numbers, "I Love You, Madam President" centers on the first woman president of the U.S.

The White House has been the subject of other musicals, starting with "Of Thee I Sing" (1931), a Pulitzer Prize-winner with a score by George and Ira Gershwin; "I'd Rather Be Right" (1937), with a score by Rodgers and Hart; and "Mr. President" (1962), with a score by Irving Berlin. The 1962 revival of "Of Thee I Sing" is available on CD on Broadway Angel, while 'Mr. President" can be heard on CD on Sony.

Alas, no cast album was made of "I'd Rather Be Right," Yet, in this golden age of CD versions of Broadway scores, it's more likely to happen than ever.

As Sikorski Turns 70. His Company Remains A Giant RY WOLEGANG SPAHR numerous professional bodies and organi-

HAMBURG-Dr. Hans W. Sikorski, the elder statesman of German music pub lishing, celebrated his 70th birthday March 10. It has

been almost 30 years since he first took over Sikorski Internationale Musikverlage, the company

founded by his father, and began to guide and develop its philosophy. Sikorski, president of the company, has always devoted his attention to cultural links with Eastern Europe, espe-

cially with the former Soviet Union. His company, which publishes pop and classical music copyrights, is the agent for virtually all the major works written by Russian composers in the 20th cen-

Sikorski has a keen interest in German contemporary music. Since 1982, with the help of his sister, Dagmar, who is co-president of the company. Silcorski has published numerous works by such well-known German contemporary composers as Ulrich Levendecker, Jens-Peter Ostendorf, Jan Mueller-Wieland, Peter Rozicka, Wolfgang von Schweinitz, and Manfred Trojahn. The company has also signed long-term

contracts with important music publishers in many other Western countries and is now the agent for the catalogs of G. Schirmer/AMP (the U.S.), Chester/Novello (the U.K.), Wilhelm Hansen (Denmark), Nordiska Musikforlaget (Sweden). Fazer (Finland), Union Musical Ediciones (Spain), and the Bureau de Musique Mario Sikorski also plays a leading role in

FranAM Publications, Tesh's administrator, Tesh; and Ted Piechocinski, senior VP. Cherry Lane Music.

Commemorating A Collection. To celebrate the release of the first song folio from Cherry Lane Music and artist/writer John Tesh, the print company presented Tesh with a plaque containing the folio, "The John Tesh Collection." Tesh will help the company develop ways to introduce young people to music and the music business, which is a theme of his forthcoming album, "Discovery." Shown, from left, are Peter Primont, president/CEO, Cherry Lane Music; Fran Amitin,

HOT 100 SINGLES
BECAUSE YOU LOVED ME (FROM "UP CLOSE & PERSONAL") - Diane Warren - Regisonos/ASCAF

HOT RAB SINGLES

DOWN LOW (NOBODY HAS TO KNOW) • R. Kelly • Zomba/BMI, R. Kelly/BMI

HOT RAP SINGLES
WOO-HAHII GOT YOU ALL IN CHECK • T. Smith. R. Smith • T/Zish's: BMI. Sadiyaha BMI MOT LATIN TRACKS

W/C Buys Valando Catalogs: **George Burns' Final Record** VALANDO CATALOGS SOLD:

Warner/Channell Music has finalized a deal to acquire the catalogs of the recently deceased music publishi legend Tommy Valando, which fall under the overall corporate entity called the Tommy Valando Music Group. The deal is with the estate of Valando and largely centers on Broadway show scores, although one of the copyrights, "She's Out Of My Life" by Tom Bahler, was a hit for Michael

lackeon Thought to have been acquired for about \$1 million, the catalogs were developed by Valando after he sold his interacts in two earlier firms. Sunbaam Music and Laurel Music, to Metromedia in the late '60s. (Metromedia, in turn, sold them to a former publishing oper-

ation owned by The New York Times.) The Sunbeam and Laurel catalogs contained a number of imnortant stan. dard copyrights

and some major

Broadway show scores by Jerry Bock and Sheldon Harnick, Stephen Sondheim, and John Kander and Fred Ebb. Those catalogs were sold to a partnership consisting of Freddy Bienstock with Jerry Leiber and Mike Stoller.

As for the later Valando catalogs acquired by Warner/Chappell, they contain such musical scores as Micki Grant's "Don't Bother Me I Can't Cope" and "Your Arms Too Short To Box With God," Gretchen Cryer and Nancy Ford's "I'm Getting My Act Together And Taking It On The Road," and Larry Grossman's portion of "A Doll's Life," which had lyrics by Betty Comden and Adolph Green. The Valando catalogs also had cer-

tain participation rights in other scores, including Kander and Ebb's "Kiss Of The Spider Woman" and "The Rink," among others, as well as Sondheim's "A Little Night Music" and "Merrily We Roll Along.

Two current executives at Warnen/Chappell Music-executive VP/GM Jay Morgenstern, who is also CEO of the company's music print division, and senior VP Frank Military—were former executives of Valando's first music publishing ventures.

Morgenstern, in fact, says that these ties helped solidify the deal, according to what he was told by Valando's widow;

Elizabeth, Arthur Valando, brother of Tommy Valando, will not continue with the company

Warner/Chappell chairman Les Bider says the addition of musicals from the Valando catalog to the already huge theater catalog published by Warner/Chappell "ensures our status as the home for the great writers and musical scores which chronicle the history of the American theater."

bu Irv Lichtman

ODES TO A CITY: Founded by King David Jerusalem is 3,000 years old this year, Baltimore-based Tara Publications is celebrating the city's anniversary from the Jewish perspective with a collection of dorsans of sones

Called "Jerusalem In Song," the collection was compiled, edited, and arranged by Velv-

el Pasternak. who founded the company

25 years ago. The material is divided into four categories: secular, liturgical, songs with piano accompa-

niment, and choral arrangements. Along with the songbook is a CD sampler of material from the songbook, which is priced at \$47.95.

H1S LAST RECORDING: Just a few months before his death March 9 at age 100. George Burns made his last recording as part of a multi-artist performance of songs from an upcomng musical, "The Life," scored by Cy Coleman (music) and 1ra Gasman (lyrics). The album is scheduled to be released by RCA Victor in May. Burns recorded the song, "Easy Money," while in a wheelchair he

used after suffering a stroke. Burns made several albums in his career: one of them, "Gracie: A Love Story," won a 1990 Grammy for best spokenword recording.

PRINT ON PRINT: The following are the best-selling folios from Hal Leonard Publishing: "Foo Fighters

2. Red Hot Chili Peppers, "One Hot 3. Alanis Morissette, "Jagged Little

4. Hootie & the Blowfish, "Cracked Roor View 5. "Toy Story," soundtrack.

Pill "

International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

FIMI Releases '95 Statistics Size Of Italian Market Is In Dispute

BY MARK DEZZANI

MILAN—Italy's 1FPI-recognized record industry body FIMI has released the country's market statistics for 1996 amid a dispute between major and independent labels about the size of the country's music market. FIMI members claim to represent

of the country's music market.
FIMI members claim to represent
90% of Italy's traditionally distributed
product. However, the country's authors'
rights association SIAE released figures earlier this year claiming that
actual record sales are double that of
figures derived from traditional ways
of measuring the market.

Malaysia To Implement Chart Based On Retail

KUALA LUMPUR, Malaysia—This country is upgrading its chart report-

ing procedures.
The national recording industry association, Malaysian Asen, of Phonoam and Videogram Producer's and Distributors (MAPV), says it will initiate point-of-sale retail charts in April. Previously, charts were compiled from company-provided figures based on units shipped to retailers.

To promote the chart and the artists it features, MAPV is to produce a television show to coincide with each week's listings. Three half-hour shows, one for each of the country's national languages—Malay, English, and Chinese—will air weekly.

MAPV is seeking corporate sponsorship to offset the 1 million ringgit (\$400,000) start-up costs. Profits from the programs will be used to finance anti-piracy efforts. Malaysis has no singles market, so

the top 10 listing will be based on album sake. However, Beb Sust Pheng, managing director of EMI here, who is responsible for determining the rules and regulations of the new chart, says, "To facilitate exposure via the chart show, the record company will have to nominate a particular or key song, even though it's not a single."

Fifty stores are now involved in the accounting of sales. MAPV aims to increase that number to 250 hy 1997. Each retail outlet will he equipped with machines that automatically transmits sales transactions.

MAPV chairman Tony Fernandes admits that convincing retailers to embrace the new accounting system will be difficult. However, he feels that a chart system will benefit all sectors of the industry.



a strong underground sector in Italy.
The organization also says its data disproves claims that music piracy in the country is at record levels for a mature market.

market.
Nonetheless, F1M1's figures show mixed results with the market value of shipments up 6.5% against 1994, but unit volume down 7.1% with an annual turnover of 623.5 billion lira (\$392.14 million) against 585 billion lira (\$367.93 million) in 1994.

FIMI assistant director general Carlo Minazzi adds, "In addition to higher prices, there were so many releases of major new domestic and international artists last year that more of the top-range CDs were sold." Caccia points out, "In the past year, FIMI revised the methodology used to compile market statistics, due in part to several important independent producers joining. Therefore, direct comparisons with 1994 figures are not strictly correct." FIM1 has, however, supplied Billboard with a set of com parisona estimated by taking into account the changed methodology: · total album shipments: 47.7 million

units (down 6.9%).

• CD albums: 28.78 million units (down 2.6%) worth \$276.4 million (up 6.9%).

• cassettes: 15.2 million units (down

1.6%) worth \$105.04 million (up 1.4%).

• vinyl albums: 482,000 units (down 8.2%) worth \$2.04 million (down 64%).

• total single shipments: 1.1 million units worth \$3.35 million. No comparisons supplied.

Caccia says that FIMT's figures represent domestic shipments without taking into account income from royally payments or exports. The figures relating to 1995 are actual shipments, while the comparisons with previous years are estimates, "Caccia says. "Having spent the pust year revising our methodology, we will once again be Caccis says that the results are disappointing. "The price hikes were a one-off shot to prop up the market. Two things are vital to expand the market in the forthcoming year a continued exploration of new distribution channels to better deliver our protocol to potential customers, and continuing to invest in the lifeblood of our industry—new artists." Mario De Luigi—editor/managing

issuing quarterly figures this year."

director of Italy's domestic trade magazine Musica & Dischi, which publishes its own independently researched figures—says that FIMI's results are (Continued on page 57)

newsline...

MALAYSIAN JUDGES will decide Wednesday (20) whether the country's first

semicommercial broadcaster should pay royalities to play copyrighted material. The local IFP group is seeking an interim injunction against Time Highway Radio, which is 30% state-owned. IFPJ Malaysia GM Tan Ngiap Fbo says the station has paid no royalities since the launch in 1904. IFPJ has previously obtained injunctions against discos and karaoke lounges in Malaysia for nopayment of royalties.

THE FIFTH AMMULA White Nighth Cultural Festival is scheduled to take

place in St. Petersburg, Russia, June 14-17. The organizer, U.S.-based Comspan Communications, says it is in the process of selecting this year's lineup of acts.

ANTI-PIRACY officers have seized counterfeit CDs worth \$540,000 from three

private bouses and a distribution depot in Blackpool, England. Coordinated by the British Phonographic Industry, the raids also netted documentation and cash.

Controversy Prompts New Rules At Victoires BY EMMANUEL LEGRAND hrvm., And when she emerged as the wholes. Which existence in the existence whose.

PARIS—The controversy surround-

ing this year's Victoires de la Musique, the French music awards (Billboard, Feb. 24), has precipitated et a series of shanges to the event. The organizing committee has decided to separate the posts of director general of the awards and producer of the television about 11 years ago, both duties have been handled by former journalist Claude Pleouter and his TV production company, Telescope Audiovisuel. In addition, the organizers are to

review the structure of the voting college and draft a new code of practice.

By splitting the two functions, the members of the Victorrea Asen, numbrells group encompassing the trade bodies in the music industry, have tried to regain control over a process that has been mainly in the hands of Fleouter.

He will now concentrate on the

production of the show and leave the political and organizing issues, including negotiations with the channel transmitting the show, to a director general, who will report to the board. The director general has not yet been appointed.

The board bas expressed its confi-

dence in Fleouter for one year only and will review the situation in 1997. "What the board clearly said is that Fleouter is under surveillance," says an industry source. "Everybody acknowledged that the situation was serious and that there was a need for a change."

The controversy over the Victoires started after the list of nominees was announced. The nomination of Stephend, a virtually unknown artist, in the up-and-coming female artist category raised some eyetions were asked. The vot Stephend is under a recording con-

tract with Denys Limon, co-organizer of the Victoires and a partner Telescope Audiovisuel. Stephend's Telescope Audiovisuel. Stephend's first album, licensed and released in 1984 by RCA, sold fewer than 1,000 copies. RCA handed back her contract, and she remained contractually tied to Limon. Fleouter says he has had no

involvement with Stephend's career. When Stephend sppeared on the moninee list, Floouter offered to remove her name, but the hoard decided that the action came too late. After the second round, when Stephend was chosen as winner, Journalists and members of the Vic-

ites. The votes of the first round are

handled by performing right society SACEM, and neither Fleouter nor Limon had access to the ballots. The Victoires electoral college is made up of 3,000 professionals from all areas of the musk industry. No evidence of cheating was revealed. Stephend clearly emerged as

the winner, with 685 votes, vs. 639 for Axelle Renoir. But as one industry source says, "It is more a case of traffic of influ-

"It is more a case of traffic of influence than cheating."

Indeed, Stephend had as a public relations consultant Gill Paquet, who

died in February and was the PR representative for the Victoires as a (Continued on page 47)

Danish Tax Repeal Translates To Increased Record Sales COPENHAGEN-The Danish govRetailers took varying amounts of

ernment's Jan. 1 repeal of a 15% duty on recorded music has produced an immediate and tangible increase in record sales.

Most retailers have not yet calculat-

ed sales increases by units, but all those contacted by Billboard report a definite boost to the market in the first two months of the year. The price for current CDs at the end of 1986 was 155 krone (approximately \$28), but frontline product is now down to 120-128 krone (approximately \$22). The 20-year-old duty applied not

The 20-year-old duty applied not only to music but to several other consumer items. The Danish tax authority says that the tax was repealed because it was complicating competition between importers and retailers. The rate was applied to the wholesale price of a CD plus transport costs.

time to physically adjust prices: Some were alow to do no, as witner clearance sales in January make it a profitable month, and some wanted to test what the market would hear. There were some akirmishes among stores on pricing, but within a few weeks, product at which is a few to the shadow of the start of the start

would raise wholesale prices to fill the gap, but this has not happened. One Copenhagen retailer says, "Very soon, 20 independent shops will

place full-page advertisements in newspapers. Ten new releases will be featured for [\$17] each." He adds, "I haven't calculated how much unit sales have risen, but I see a

much unit sales have risen, but I see a clear rise in my revenues."

BILLBOARD MARCH 23, 1996

New German Tax 'Will Kill Gigs'

Finance Minister Told Of Live-Sector Concerns

BY FIONA HARLEY

LONDON-The German government has been told directly that its new tax structure is likely to "destroy" the touring business in the country for many international acts. However, German federal authorities appear adamant that despite the live-music industry's deep concerns, there will be no change in the

regulations. At the beginning of the year, Germany almost doubled the tax burden on touring bands to 32% of gross

Nederland 3 To Broadcast Pinkpop Fest

AMSTERDAM-Dutch television network Nederland 3 has bought the rights to broadcast the renowned Pinkpop Festival for the next five years. Pinkpop organizer Jan Smeets says, "The duration of the deal fully coincides with the contract concerning the festival premises in Landgraff.

The 27th edition of Pinkpop, the Netberlands' biggest commercial open-air pop event, has expanded its bill to include one extra day. The maximum capacity of the now threeday festival, which will run May 25-27, is I20,000 people.

Willem van Beusekom, head of Nederland 3, says, "We have to profile ourselves strongly in the ongo ing fight with the commercial stais, so pop music in general and Pinkpop in particular fit in well within our plans for this culturebased third net."

The presence of numerous pro motion staffers from majors and indies alike at the March 5 official announcement of the festival's lineup and TV deal is proof of the increasing impact of pop music on Dutch TV An appearance at Pinkpop is widely seen as a major marting tool in album sales.

"Pinkpop has a reputation of breaking new names on a larger scale than in the country's [govern ment-subsidized] club circuit, where they have proved themselves previously," says concert promoter Willem Venema of Double You Concerts. "This adventurous side of pop is

wby Pinkpop is absolutely tailormade for Nederland 3," says Van Reusekom

On the bill for the final and most important day of Pinkpop are Rage Against The Machine, the Prodigy, Alanis Morissette, Therapy?, Sepultura, the Presidents Of The United States Of America, Radio head, Dog Eat Dog, Bush, Rancid, Metal Molly, the Dave Matthews Band, Underworld, Orbital, Ebo-Man, De Heideroosjes, Chemical Brothers, and various DJs. Reportedly, Oasis was to have topped the hill but was not available for the festival dates. ROBBERT TILLI

revenues, with no deductions allowed for touring costs (Billboard, March 2). The German authorities are also to reassess touring artists

tax payments for the last six years Paddy Grafton Greene, a partner in London law firm Theodore Goddard, told the International Live Music Conference here that he had led a delegation to meet German Finance Minister Hans Georg

Grafton Greene said, "We put very clearly to him the economic basis of touring and said, 'You're going to destroy the business.

Grafton Greene acknowledged that the system for giving tax reductions based on touring costs had been abused in the past, but he added, "Politically, they tried to find a way of stopping this, and they've taken a sledgehammer to crack a nut. It is totally intolerable and makes no sense

Apart from the adverse affect on eash flow, the new regulations make it difficult for H.K. acts to get a tax credit at home against tax paid in Germany, Americans however, can get a tax credit.

Greene says, "Until [German authorities] can be convinced that people will not go to Germany, nothing will change. We will have to convince them that they will have no profits to tax if no one goes

According to Grafton Greene. Hauser stated that a system of tax on net revenues would be open to abuse. It would also be difficult to administer because of Germany's Grafton Greene's committee on

the issue has resolved to ask for a ruling from Hauser on the option of forming a production company in Germany in order to be able to pay would still leave vulnerable those artists who bring their own produc-The conference discussed ways in

tax on net income. However, this

which a campaign against the new tax structures could be effective. One suggestion was that the German system could be argued to be a restraint of trade and therefore contrary to European Union free-trade legislation.

tion with them.

Leading German concert promoter Marcel Ayram proposed an informal ILMC group, to be composed of different sectors of the industry, to tackle the issue. This seemed to confuse many delegates, who were not sure whether the group was to add to the present committee under Grafton Greene or would be the beginning of a new industrywide

It was recognized, though, that urzent action is needed at all levels, including lobbying governments, involving record companies, and a boycott of German shows.

The German live-sector representatives in particular felt that direct political pressure would be too slow and not necessarily successful. Much more effective, they suggested, would be a high-profile media campaign, with major artists to appeal directly to the German audience and point out the likelihood of a sudden cessation of shows by their favorite artists.

The ILMC, held here March 1-3. brought together more than 600 representatives of the international livemusic business. They discussed a range of issues proposed by Euro-pean legislators, including the imposition of noise controls and new regulations governing temporary

Sony Music Australia Confab A Whirlwind Of Industry Activity

BY GLENN A. BAKER

SYDNEY-Denis Handlin, the seasoned Sony Music Australia executive who started his career with the com pany sweeping warehouse floors in a state branch 25 years ago, has been ele vated to the newly created post of chairman. In addition to his resolutely "hands on" chairmanship, he will retain the role of CEO.

The appointment was announced March 4 by Sony Music International president Bob Bowlin. It followed three intense days of conference activity and celebration by the Australian affiliate Feb. 22-24 on the Northern Queensland resort of Hamilton Island. The confab was attended by I80 staffers, artists, and international Sony executives Handlin's promotion reflects Sony Music's dominant 1995 market share in

Australia, where it had 27.4% of the

album business and 23% of the singles. according to figures from the Aus tralian Record Industry Assn. The firm's overall 25% share placed it 7% ahead of nearest competitor PolyGram The achievements of Handlin and his team (plus Sony's global affiliates) include nearly 3 million international sales for the debut album by Silverchair, "Frogstomp," and half a million domestic sales for Tina Arena's album "Don't Ask." The latter was the No. I chart album of last year, according to ARIA

Sony Music Australia is said to be the leading Sony Music affiliate worldwide on a profit-per-capita basis, although the company declines to provide specifies. Its Hamilton Island confab marked a return to the scene of past glories, albeit after a run of sometimes bleak and trying years. On the same island in 1990, the company staged "Gotta Be The Best," a conference that culminated with the now-notorious

spectacle of Handlin being hoisted by a cherry-picker crane to receive a videocausette handed down from a hovering helicopter.

The 1996 event (more stridently amed "Better Than The Best") was attended by a large contingent of international Sony Music executives. Bowlin cancelled at the eleventh hour due to a back injury, but attendees included Epic Records president Richard Griffiths; Sony Music Publishing president Richard Rowe; Sony Music Entertainment senior VP Peter Asber; SME Europe senior VP, marketing, Richard Ogden: Sony Music manufacturing arm DADC CEO Otto Zich; and SME New Zealand managing director Michael Glading. Local guests included representatives from the Brashs and HMV retail chains and the national Nine TV Bowlin sent video praise of Handlin,

calling him "a key member of the senior agement team of Sony Music." He said he intended to call on the Australian's "considerable strengths to help in setting the global strategies for our company" in the coming months. Conference sessions were dotted with live performances, and each night

ended with a concert in the "Filth Room," a rock pub environment put (Continued on next page)

Irish Honor Whipping Boy, U2's Edge DUBLIN-With a trio of honors.

young Irish rock quartet Whip ping Boy was the main winner at the Heineken/Hot Press Rock Awards at the Point Theatre here March 5. The group won best Irish rock

single ("We Don't Need Nobody Else"), best Irish rock album ("Heartworm"), and best Irish songwriter (Ferghal McKee). The first Rory Gallagher Rock Musician Award went to U2's the Edge, who said he was accepting

on behalf of the men and women in bedsits all over Ireland working out their first A chord and making a lot of noise. In 1966, that was Rory in Cork; 10 years later, that was me in Malahide." The Corrs won the Philip Lynott New Band Award, presented by Lynott's mother. Philomena.

A special award went to Horslips, the innovative Celtic rock band that formed in 1970 and disbanded a decade later. Northern trio Ash, whose forthcoming debut album was produced by Oasis producer Owen Morris, was voted best Irish rock

Gavin Friday won for best Irish solo performer and Christy Moore for personality of the year; Martin Hayes and Liquid Wheel won the roots and dence swards respectively.

Jarre Creates An Online 'Space' ■ BY EMMANUEL LeGRAND plays while the visitor discovers a number

PARIS-More and more artists are

embracing the new multimedia technologies, but few can match the experience of rench keyboard wizard Jean-Michel Jarre. Not only are his concerts may multimedia gatherings, but he is also taking his first steps into cyberspace. Jarre has created a World Wide Web

site under the seeds of the French Ministry of Culture and is recording a new allrum to be released along with a multimedia project. Jarre's first excursion on the Internet

came via a page at the French ministry of culture's Web site (http://www.culture.fr), which is one of the Net's most visited sites, with almost 2 million monthly

Jarre's site is titled "A Space For Tolerance," based on his July 14, 1996, Concert for Tolerance, which was backed by UNESCO, for which Jarre is a goodwill ambassador. The site, operational since December offers a visual and musical world linked to the imagery and sounds used by Jame during that concert. Some 50 minutes of music can be heard

at Jarre's page, based on his composition "En Attendant Cousteau." The music

of visual workls. Jarre says, "What I find appropriate in

this project is the link between a tool that offers the capacity to exchange dialog from any part of the world and a site based on the idea of tolerance. I view this site as both a personal rendition of my

works and part of a site that plans to be a window on French culture around the world* Jarre is working on

his new album, tentatively due out at the end of 1996. It will be released here, like all his albums, on indie

label Disques Dreyfus (distributed by Sony). If all goes according to plan, Jarre expects to tie in this album with a multimedia project about which he is secretive. Jarre says he has not yet decided which format to use. "I am evaluating the formats. A CD-ROM can be interesting, but

I find it limited. Generally, the best CD-ROMs are reference products or encyclopedias, which offer a good deal of information with a sort of edutainment twist He ackls, "If a music-related CD-ROM I don't see the point, I am thinking of something that would leave a lot of room for interactivity. The concept of starting a creation and letting the users finish it their way is tempting, but I have not made up The release of the album will be fol-

lowed by live appearances. For this set, Jarre says he wants to get back to the roots of his mid-70s instrumental albums "Oxygene" and "Equinoxe," which made him an international star. "I plan to play again with the old analog

synthesizers I used at that time," explains Jarre. "They were very simple to use and even if they are technically obsolete, I like the sounds you can get from them. The new machines might have unlimited possibilities, but it's not the point-what counts is what you play. We spend hours creating new sounds to store in the memory of computers. What's the use of having the capacity to store zillions of sounds you will never use?

"I like the old synthesizers because they don't have a memory. That's what makes them interesting. You cannot repeat the same sound twice because the machine won't store it. It makes music much more

spontaneous.

KEN STEWART



Sony Music's new chairman, Denis Hadlin, received a commemorative disc from Epic U.S. to mark sales of Silverchair's debut album, "Frogstomp" on Sony/Murmur. Pictured, from left, are Lisa Kramer, Epic U.S.; John O'Donnell, Murmur; Peter Karpin, Sony Australia; Richard Griffiths, Epic U.S.; Hadlin; Jonathan Williamson, Sony Australia; Susan Roberts, Murmur; and Chris Moss, Sony Australia

SONY CONFAB (Continued from preceding page)

together by John O'Donnell's Murmur label, whose Ammonia, dubbed the "next Silverchair," created the biggest stir among international guests. Other performances were by pop/soul/dance vocal quartet Human Nature; R&B vocal group CDB; classical pianist Charlie Chan: New York's Groove Theory: Peter Stuart from dog's eye view: country ARIA award-winner Troy Cassar-Daley; Janie Hutchings from Bluebottle Kiss; and new signing

Monique Brumby: "Better Than The Best" went ahead despite official cyclone warnings for Northern Queensland. Though it ultimately kept its distance, the big blow seemed destined to strike the island. After all, the meteorological office called it Cyclone Denis.

FIMI RELEASES '95 STATISTICS (Continued from page 45)

a true reflection of shipments in the traditional market. "Our research puts the value of total shipments last year at [\$416.3 million]. However, we include the independent producers not affiliated with FIMI in our statistics.

De Luigi and Caccia both acks edged the findings released by SIAE. which are based on copyright licenses issued to record producers and show actual record sales, are double that of the traditional market with sales estimated to be worth than 1 billion live

The Italian music market probably is double that which we have tradition ally measured," says De Luigi. "The SIAE figures include so-called 'submerged' product, including newsstand sales of CDs sold with specialist magazines and artisan-style do-it-yourself productions from producers not affiliated with FIMI or [Italy's indie producers' association] AFI. It would, however, be worthwhile to study this market and identify who these producers are and to profit from this sub merged part of the market." SIAE spokesman Sappo Matteucci

claims that the findings have deeper political implications. "If the Italian

market really is double the traditionally accepted findings, then claims by IFPI and FIMI that the pirates' share of the market is 40% are unfounded. These figures show that Italy is not a third-world country in terms of piracy and spending per capita," says Mat-"The figures reveal that the major-labels' market share is less than 50% and not 90% as they claim, and that there is a much stronger tradition

of independent production in Italy than

was previously acknowledged." Caccia replies that whatever the size of the market, piracy is still at unacceptable levels in Italy and that Italian pirates are still responsible for exporting intolerable amounts of pirate product. Senior IFPI executives recently launched a new campaign against music piracy in Italy and were to hold a press conference on their progress in

"Our main priorities include the reinforcement of protection for our repertoire and the fight against pira-* says Caccia.

Rome March 15

French press.

The exchange rate used in this story was 1,590 lira to \$1.

NEW RULES AT VICTOIRES

(Continued from page 45)

Press leaks suggest that Limon and Paquet used the mailing list of Victoires voters to Invite them to attend performances of Michel Sardou at the Olympia last spring: Stephend was the opening act for a couple of weeks.

Limon resigned from the Victoires Assn. Feb. 26. The board's recent decisions are expected to ease tension and bring

back credibility to an event that has been strongly criticized by the

(Continued from page 1) single of the year for "You Oughta Know," female vocalist of the year, and songwriter of the year (shared with cowriter Glen Ballard). Her album "Jagged Little Pill" won album of the year and

rock album of the year. The album has sold 960 000 units in Canada, according to Stan Kulin, president of Warner Music Canada But Mercury's Shania Twain pulled

off the major upset of the evening by winning the entertainer of the year award, the only Juno category chosen by public balloting. She beat Morissette, Bryan Adams, Jann Arrien, and the Tragically Hip. Twain also won the award for country female vocalist of the year. With seven nominations in 37 cate-

gories, Twain had led the pack of Juno Award nominees but lost to Morissette in four of the five categories in which they Morinsette also beat back strong chal-

lenges from two other female vocalists: EMI's aboriginal singer Susan Aglukurk, who had five nominations but was shut out, and Columbia's Celine Dion, who, with four nominations, won only for bestselling francophone album, for her Columbia release "D'eux

The Ottawa, Ontario-born Morissette last won a June in 1992-her firstwhen, as a dance artist, she was named most promising female vocal

"Most people's growth is done in pri-vate," said Morissette after accepting the award for best rock album, "An artist's growth is done in public. I thank Canada for accepting that in me."

Later on, after winning the songwriter of the year award, Morissette told the audience, "It's a pleasure to do what I do and to communicate it to you, so I thank

Backstage, Morissette, now based in Los Angeles, said that she probably couldn't have written the songs on "Jagged Little Pill" if she had rema in Canada, "I needed to travel," she said.

"I had to get out of my comfort zone. Singer Anne Murray, hosting the Junes for the first time, was practically drowned out by the audience's thunderous applause as she introduced Morissette as "perhaps, the most honest voice to ever come out of Ottawa."

With a chilling performance of her current single "Ironic," a leather-clad Morissette was easily the highlight of the evening. Unlike her subdued Grammy Award performance Feb. 28, Morissette roamed the Juno stage and seemed to enjoy the energy of the capacity audience of 10,000 who had shelled out \$30 Canadian for tickets to the event.

This year's show was the second time the Junos event was held in Hamilton. and only the third time it has left nearby Toronto (it went to Vancouver in 1992). As with the Hamilton show last year, the public outnumbered music-industry figures at this year's event, resulting in an energy level at the show that a hall of music-industry insiders could never

Other artists performing during the easy-going two-hour show, which was televised on CBC-TV, included Murray, k d. lang Jann Arden, Gordon Lightfoot and Tom Cochrane.

There was also a nostalgic song play off between '50s Toronto wocal groups the Diamonds, who sang their 1957 hit "Little Darlin'," and the Crew-Cuts, who performed their 1954 hit "Sh-Boom."

Also providing nostalgia were vintag film clips of and nonperforming appear

Alanis Morissette Sweeps Juno Awards ances by this year's Hall of Famers:

David Clayton-Thomas (Blood, Sweat & Tears), Denny Doherty (the Mamas & the Papas), John Kay (Steppenwolf), Domenic Troiano (the Mandala, James Gang and the Guess Who), and Zal Yancwsky (the Lovin' Spoonful) Additionally there was an overrise trib-

ute to Arkansas rockabilly singer Ronnie Hawkins, who received the Walt Grealis Special Achievement Award, Living in Canada for the past 35 years, Hawkins has provided early career breakthroughs for countless Canadian performers, Including Clayton-Thomas, Troiano. David Foster: Bey D'Angelo, King Biscuit

Twain, who had been booked to perform her hit song "(If You're Not In It For Love) I'm Outta Here!," was forced to cancel her appe

EHT CIATE

Boy, and Crowbar.

ance earlier in the day due to a viral infection with "general flu symptoms." Farlier in the week. Twain's second Mercury album, "The Woman In Me," was certified

diamond by the Canadian Recording Industry Assn. for Canadian sales of 1 million units.

In a prepared statement, Twain said that she was "devastated by this unexpected turn of events. The opportunity of being part of the Junos has been a dream come true for me. I can't believe that I'm now faced with having to cancel my appearance. I was looking forward to it. Twain's awards were accepted by her sister, Carrie-Anne Twain.

Also winning country awards were two BMG Canada acts, Ottawa singer/songwriter Charlie Major for country male vocalist of the year and

Toronto's Prairie Oyster for country www.duo of the year.

The sole multiple male winner of the night was Cape Breton, Nova Scotia, fid-dler Ashley MacIsaac, who missed the presentation because he is on a Canadian tour with Melissa Etheridge. MacIsaac won for best new solo artist and for best roots and traditional album (solo), for his platinum-selling (100,000 units) Ancient/A&M album "Hi" How Are You Today The evening's second big surprise was

WEA act Blue Rodeo's win for top group, a competitive category that included the Headstones, the Odds, the Rankin Family and the Tea Party. It was Blue Rodeo's first win in the category in five years, after winning in 1989, 1990, and 1991.

Other surprises included Arista diva Deborah Cox beating out the heavily favored A&M/Loose Cannon act Bass Is Base for best soul recording with her "Where Do We Go From Here," and pioneering Vancouver punk rocker Art Bergmann's win for his striking Columbia Canada debut album, "What Fresh

It was, perhaps, a revengeful triumph for the 44-year-old Bergmann, who was dropped by Sony Music Entertainment (Canada). Backstage, he claimed he had come to the Junos intending to win, "My whole reason for coming here was to get somebody to sink another hundred grand into me so I can make another record," he said.

Hell Is This?

Following is a complete list of winners: Album: "Jagged Little Pill," Alanis Moris-

Single: "You Oughta Know." Alania Moris-

No Need To Argue," the Cranberries (Island) Best-selling france

Celine Dion (Colombia) Canadian entertainer of the year: Shanis Twain (Mercury). Group: Blue Rodeo (WEA).

Female: Alunia Morianette (Mayerick). Male: Colin James (WEA). Country female vocalist: Shania Twain (Mercury).

Country male vocalist: Charite Major (RMG). Country group or duo: Prairie Oyster

(BMG). Best new group: The Philosopher Kings

Best new solo artist: Ashley MacIsaac (Ancient/A&M).

Instrumental artist: Liona Boyd (Mosto segwriter: Alanis Morissette, Glen Ballard (Maverick) Producer: Michael-Phillip Wojewoda, *End

Of The World' from "Cock's Crow" by the Waltons (WEA); "Beston's Delight" from "Hi" How Are You Today" by Ashlay MacIssac (Ancient/A&M) Recording engineer: Chad Irachick, "O

Stem." for "This Child" by Susan Aglukark Alternative album: "What Fresh Hell Is

This?." Art Bergmann (Columbia). Contemporary jass album: "Noio." Neufelt-Occhiminti Jazz Occhestra (Auracle) Mainstream jazz album: "Vernal Fields."

Ingrid Jensen (Enja). R&B/soul recording: "Where Do We Go From Here," Deborah Cox (Arista).

Rap recording: "E-Z On The Motion." Ghetto Concept (Groove-A-Lot). Reggae recording: "Now And Forever," es (Childsplay).

Dance recording: "A Deeper Shade Of Love" (extended mix), Camille (Sony). Rock album: "Jagged Little Pill," Alania

Morissette (Maverick). Aboriginal recording: Etsi Shon, "Grandfather Song," Jerry Alfred & the Medicine Best (Festival).

onal album, solo: "Hi" How Are You Today," Ashley MacIsnac (Ancient/A&M).

Roots/traditional album, group: "Gypsies & Lovers," the Irish Descendants (WEA). Blues/gospel album: "That River," Jim Byrnes (Stony Plain).

Global recording: "Music From Africa," Takadja (Celestial Harmonies).

Children's album: "Celery Stalks At Midnight," Al Simmons (Oak Street). Classical album, solo or chamber es ble: "Alkan: Grande Sonates/Soltine Le Festin

D'Esope," Marc-André Hamein, piano (Hype-Classical album, large ensemble: "Shostakovich: Symphonies 5 & 9," Orchestre Symphonique de Montréal, Charles Dutoit, con-

ductor (London). Classical album, vocal or choral perforance: "Ben Heppner Sings Richard Strauss," Ben Heppner and the Toronto Symphony

Orchestra, Andrew Davis, conductor (CBC), ssical composition: "Concerto For Vio lin And Orchestra," Andrew P. MacDonald Caradian Music for Chamber Orchestra, David Stewart, violin, Manitoba Chamber Orchest

Simon Streatfeltd, conductor (BIS). Video: "Good Mother," by Jann Arden directed by Jeth Weinrich (A&M).

Album design: "Birthday Boy," by Junkhouse, creative director Tom Wilson, graphic artist Alex Wittholz (Epic). Hall of Fame Award: David Clayton-

Thomas, Denny Doherty, John Kay, Domenic Troiano, Zal Yanovsky.

Walt Grealis Special Achievement Award

HITS OF THE WORLD FRANCE (SNEPHFOP/This-Live CANADA (The Record) GERMANY (Media Control) THES LAST LIMONATE D'OLTS GARGEN ANTRODO LIMONATINE POLITICA DE LES STRECHMEN (BETTOR 120 DE STRECHMEN (BETTOR 120 D STRECHMEN (BETTOR 120 D STRECHMEN (BETTOR 120 D STRECHMEN (BETTO SINGI FS SINGLES MIENAI CHIKARA B'Z INIG I'M PROUD TOMOMI KAHARA PONEER LOC STAYIN' ALIVE N-TRANCE GUALITY DANGER BLAHZAY BLAHZAY FOLYON EXHALE (SHOOP SHOOP) WHITNEY HOUSTON SPACEMAN BABYLON ZOO EM CARUSO FLORENT PAGNY MERCHAY GANGSTA'S PARADISE COCLIO FEATURING L.V. NEW HAMONAKI UTA MR. CHILDREN 1973 FACTORS SOBAKASU JUDY & MARY ENC MCA. SOURCE DISCO BORIS SOMY DIEU M'A DONNE LA FOI OPHELIE WINTER EADINE MISSING EVERYTHING BUT THE GIRL. WAA 1 GOT 5 ON T LUNIZ. WINDO ONE SWEET DAY MARIAH CAREY & BOYZ II MEN 45878 GHT SHUFFLE MASAHIKO KONDON SON COLLINGAM FARTEST MARRIAN CARRY COLLINGA SET U FREE FLANET SOUL CURLIFT SESUS TO A CHILD GEORGE MICHAEL DECIMINATION 1979 SMACHING PUMPWIN WIGHT MESSIME EVERYTHING BUT THE GITH, WAR VOU ARE NOT ALONE MICHAEL JACKSON BYC SORAMO TOBERUHAZU SPITZ POUTON JAM YELLOW MONKEY COUMIN 8 7 NEW PRIMAL ORIGINAL LOVE PONTCANYON AH MAKI OHGURO B-GRAM DAIL STATE LIGHT CONTROL TO THE STATE LIGHT CONTROL TO THE STATE LIGHT CONTROL TO THE STATE LIGHT CONTROL THE STATE LIGHT CONT 3 13 10 9 14 12 15 8 SEXY HITOMI AND THAT YOU ARE NOT ALONE MICHAEL JACKSON EME TELL ME GROOVE THEORY EME EVERYBOOV BE SOMEBOOV RUFFINECK QUALITY MERKIMBALL PEARL JAM EME RONIC ALANS MORBSSTITE MANIFOR GANGSTA'S PARADISE COOLD FEATURING L.V. ALBUMS 8 17 18 NEW 11 3 CARPENTERS I NEED TO BE IN LOVE-THE BEST OF THE CARPENTERS POLYDOR 14 12 17 16 17 18 19 20 DO WHAT'S GOOD FOR ME 2 UNLIMITED POPULAR NEY LOVER L.L. COOL J OFF JAM SHOGO HAMADA ROAD OUT "TRACKS" SONT ULFULS BANZAI 105HBA EM NEY LOVER L.L. COOL J DEF JAM BIG TIME WHIGHELD GUALITY BULLET WITH BUTTERFLY WINGS SMASNING KAZUMASA ODA LOCKING BACK FUN HOUSE SPITZ SCHAND TOBIKA TR HOUSE STIMG MERCURY FALLING HOUSE 18 16 EARTH SONG MICHAEL JACKSON ENC LOVE IS THE PRICE D.J. BOBO SASTWEST TOO NOT COOLED TOWNERDY ALBUMS CELIME DION D'EUX COLUMBIA CELIME DION FALLING INTO YOU COLUMBIA STIMG MERCURY FALLING POLYTON BIG SOUL BIG SOUL BIG SOUL BIG NEW LOVE IS THE PRICE O.J. 800D CHIMEST ALL BLANDS PATER MARTEN MAJFREY 96 MONOLA STRING MERCHEN FALLING REVOKEN THE STRING MERCHEN FALLING REVOKEN FALLING REVOKEN FALLING REVOKEN FALLING FALLIN ALBUMS ALANIS MORISSETTE JAGGED LITTLE PILL MANEROL CASIS (WHAT'S THE STORY) MORNING GLORY? HELLOWERN THE TIME OF THE OATH WITH ME & MY DUB DUB TOHINA VARIOUS ARTISTS ON WHAT A FEELING MCA. VARIOUS ARTISTS 1996 GRAMMY NOMINEES NETHERLANDS (Stictting Mega Top 50) BRI SOUL SIG SOUL SON' QUEEN MADE IN HEAVEN IMI ACE OF BASE THE BRIDGE MARCUF MICHAEL JACKSON NISTOR'S PAST, PRESENT AND COLUMBIA SMASHING PUMPKINS MELLON COLLIE AND THE INFINITE SADNESS VIIGIN 4 5 MICHAEL MICHSON NISTORY: PYST, PHESENT A FUTURE, BOOK 1 (PIC MARIAH CAREY DAYDREAM COLUMBIA MYLENE FARMER ANAMORPHOSEE POLYDON SEPULTURE ROOTS INCARJUNIER OASIS (WHAT'S THE STORY) MORNING GLORY? 17

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VARIOUS ARTISTS MASSIVE DANCE NITS WA MELISSA ETHERIDGE YOUR LITTLE SECRET IN CIN BLOSSOMS CONCRATULATIONS I'M SORRY MAN HITS OF THE SIS LIK.

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FUTURE-BOOK I DRO
MICHAEL BIOTON GREWEST HITS 1985-1996 SPAIN (TYEMPYYE) 17 23

THING CASTINGS

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6

NEW 15 NEW

ALBUMS
MARCH BORSATO ALS GEEN ANOER POURDOR
HELMOIT LOTTI GOES CLASSIC MAR
AD VISSERS POURSESSONS MEANO
CELINE DOWN TILK SUMMAR
EVITA THE MEMORY OF TREES MARMAN
GASIS (WHAT'S THE STORY) MORNING GLORY?

CONE OF US JOAN OSBORNE MIROURY
MISSING EVERYTHING BUT THE GIRL WLA
BOOMMASTIC SHAGOY WIGH
SPACEMAN BABYLON ZOO DIE
WOONDERWALL OASIS FIC
REAL LOVE BEATLES DIE
GET DOWN DIE IF PETER ANGRE JESTIMA.
BREAKFAST AT TIFFANY'S DEEP BILLE SOMETHING LEARNES!

12

13

6 ANDRE RIEU WIENER MELANGE MENCURY
1D MARIAH CAREY DAYDREAM SONY
NEW CHICAGO THE VERY BEST OF CHICAGO ARAGE
NEW 2 UNIMITED HITS UNUMITED HTS AUSTRALIA (Australian Record Inclusitry Assn.)

3

HITS OF THE WORLD GLOBAL

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| EU | ROC | HART HOT 100 | MUSIC & MEDIA |
| THES | LAST | SINGLES | |
| 1 | 1.1 | SPACEMAN BABYLON ZOO DIE | |
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| 4 | 4 | MISSING EVERYTHING BUT THE | GIRL BLANCO Y |
| 5 | NEW | HOW DEEP IS YOUR LOVE TAKE | |
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ALANIS MONISSPITE INCOME LITTLE HILL MARIAH CARFY DAYDREAM COLUMN CELINE DION D'EUX EPICOLUMBA MICHAEL JACKSON HISTORY: PAST, PRESENT AND FOOL'S GARDEN DISH OF THE DAY TOWN

NEW ZEALAND @WAT SINCLES

SINGLES
WONDERWALL CASIS SON
MYSTERIOUS GIRL PETER ANORE FESTIVAL
LET'S GROOVE C.O.B. TRESMA
THROW EXAMER C.M.C. HAVEYOUGHAW
THROW YOUR HANDS UP L.V. FESTIVAL
MYSTERIAL STATES

SITTIN UP IN MY ROOM BILANDY INICIAL LUMP PRESIDENTS OF THE UNITED STATES OF 179 SMASHING PUMPIONS VIRGIN ALBUMS OASIS (WHAT'S THE STORY) MORNING GLORY

> ALANIS MORISSETTE JAGGEO LITTLE PILL W SOUNDTRACK FRIENDS WARKET DTRACK FRIENDS WHEREN HING PUMPKINS MELLON COLLIE AND THE PRESIDENTS OF THE UNITED STATES OF AMERI-CA. THE PRESIDENTS OF THE UNITED STATES OF

AMERICA SONY SEPULTURA ROOTS HORSEN ACY CHAPMAN NEW BEGINNING WATER

SWITZERLAND (Media Control Switzerland)

CHILDREN ROBERT MILES POLYGRAD

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COTTHERD COTTHERD .

LEMON TREE FOOL'S GARDEN INTERCORD

MISSING EVERYTHING PLIT THE GIRL WATER

ME'VE GOT IT GOIN' ON BACKSTREET BOYS BING HOW DEEP IS YOUR LOVE TAKE THAT BING I'LL NEVER BREAK YOUR HEART BACKSTREET

ICH FINO DICH SCHEISSE TIC TAC TOE BAC

DASIS (WHAT'S THE STORY) MORNING GLORY

DIE TOTEN HOSEN OPIUM FURS VOLK MADER

BABYLON ZOO THE BOY WITH THE X-RAY EYES

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SPACEMAN BABILON ZOO EMI ELECTRIC LEILA K MIGARELI AR

ROOTS BLOODY ROOTS SEPULTURA

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DON'T LOOK BACK IN ANGER CASIS, HILLIAN

HOW DEEP IS YOUR LOVE TAKE THAT HEA

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BORN IN AFRICA OR ALRAN DE ETTOROSONO

US SONGS OF SANCTUARY VIRGIN

BABYLON ZOO THE BOY WITH THE X-RAY EYES

AIKAKONE TAHTIKAAREN TAA SCA

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NELP ME OR. DICK E-ROTIC MITTER

SINGLES

AN INTERNAL

FINLAND (SecratFPI Finland)

AF DI MAS

ME & MY ME & MY MENT JARI SILLANPAA JARI SILLANPAA WIY SEPULTURA ROOTS ROMINIMETRIKO

MUSIC PULS

THE LATEST MUSIC NEWS FROM AROUND THE

ITALY: Surrealist comic rock group Elio E La Storia Tese (Elio & the Tense Story) stole the show at this year's Sanremo Song Festival. The band, which came in second in the televised contest, stood out from the other competitors presenting traditional, melodic consone music by per-forming a humorous pastiche of that genre. Described as an Italian version of Frank Zappa & the Mothers Of Invention. Elio E La Storia Tese has won a reputation for cleverly adapting any style of music for its situationist lyrics. As part of the competition, the acts were asked to per form a one-minute excerpt of one of their songs. Elio's response was to

EDITED BY DAVID SINCLAIR



hammer out "La Terra Dei Cachi" (The Land Of Khaki Fruits) in its entirety in a Ramones-style speed punk arrangement to fit the allotted time. The song, which is released on the Psycho label, combines cutting satire with a sing-along tune to portray Italy as a decadent, distracted society in which citizens are motivated by indifference. "Parking abuses, abusive applause, abusive buildings, sexual abuse/So much need to start again . . . abusing . . . Italia yes, Italia no." Having launched its career by circulating bootleg cassettes of its concerts, Elio E La Storia Tese effectively parodied the contest-which is a shripe to Italy's traditional music industry-and won many new fans in the process. One press report

summed it up: "The key to their success is that they mercilessly lampoon without being offensive or bitter MARK DEZZANI

GERMANY: Pop/rockers Cultured Pearls are climbing the chart with their debut single, "Tic Toc" (WEA). The group members (singer Astrid North, 23; bass player Tex Super, 25; and drummer B. La, 24), who come from Hamburg and Berlin, boast more experience than their youth might suggest. Among their various recording credits, B. La played drums on Randy Craw-ford's current album, "Naked And True," while North, who lived in Houston for seven years, sang on Big Light's hit "Trouble Is." Cultured Pearls' debut album, "Sing De La Sing," was pro duced by Jens Krause (Fury In The Slaughterhouse, Big Light) and combines R&B-espe cially in North's soulful vocals-with heavy rock influences, such as Soundgarden and Pearl Jam. The group is on a 23-city tour here, and the album is scheduled for release in Norway, Denmark, and Japan in May. ELLIE WEINERT

IRELAND: Brothers Shay, Michael, and Martin Black belong to one of this country's most popular musical families, which also includes their sisters Mary and Frances Black, both best-selling artists in their own right. The brothers' new album, "What A Time" (Dara), not only features the voices of their sisters but marks the recording debut of their 80-year-old mother, Patty, who sings a traditional music-hall-flavored song, "Now I Have To Call Him Father." Although there have been previous releases from the Black Family, this is the first to be credited to the trio of Shay, Michael, and Martin Black, Produced by Malre Breatnach, the album is a balanced, entertaining mixture of vocal and instrumental tracks-including songs by Kieran

Goss ("Love At A Distance"), Jez Lowe ("London Danny"), Ron Kavana ("Sweet Reconcilis tion"), Bob Franke ("The Great Storm Is Over"), Pat Alger ("True Love"), and Geoff Pearson (the thought-provoking "War Without Bangs")-that cover a range of light and serious subjects KEN STEWART

TURKEY: Time will tell whether hard rock band Unit, currently on tour here, can match the ma sive success of Turkish/German rap group Cartel (Global Music Pulse, Billboard, Dec. 9, 1995), which sold 350,000 units here last year. Like Cartel, Ünlü is a Turkish-language group based in Germany, but, unlike the hip-hop rhythms of the first band, Unlü offers a more conventi sound blended with Turkish musical motifs in half and quarter tones. Most of the tracks on the band's album, "Son Defa" (Last Time), due for release in mid-April on Polydor, were written by pand a noun, "Son Deta (Last time), due for release in mix-April on Folyon, were written singer/guitarist Tayfun Unlü (the surname means "famous"), who formed the band with his brother Mehmet (keyboards). See Richter (guitar), and Achim "Quensch" (Sachwend (drums). Also on the album are two numbers that were hits for Turkish rock pioneers, emphasizing the band's links with its cultural homeland: "Estarabim" by Erkin Koray and "Derule," a traditional folk song from the Black Sea region, popularized by Baris Manco.

AUSTRIA: Folk music has always been popular here, but in recent years enthusiasm has grown for a new style of music that mixes traditional folk with modern pop. Hubert von Goisern, who has enjoyed several No. 1 hits, was an early pioneer of the genre until he withdrew from the music scene, and now a new group is following in his footsteps. It began when six musician friends got together to play a form of traditional Syrian folk music called bradlmusi. Known for a time as the Feedback Warriors, the band expanded to seven members and changed its name to Ausseer Hardbradler. Its debut album, "Hardbradln!" (EMI), is an extraordinary mixture of sounds (including electric guitar, Syrian concertina, and violin) and styles (funk, folk, rap, and modern groove). Even more surprisingly, it reached No. 22 after just two weeks in the chart. MANFRED SCHREIRER

ROMANIA: There was a massive turnout of local talent at the three-day Edgar Surin Jazz Festival in the Palace Hall in Bucharest. Veterans Johnny Raducanu, Anca Parghel, Marius Popp, and Garbis Dedeian rubbed shoulders with such younger stars as Puiu Pascu, Daniela Nicolae, and Teaspoonful Of Jazz, while the many acts visiting from abroad included the Nicholas Simlon Quartet from Austria, led by the Romanian-born Simion. OCTAVIAN URSULESCU

RELGIUM (Promuvi)

SPACEMAN BABYLON ZOO DIE CON TE PARDRO ANOREA BOCELLI POLIDOR CONTEMENT ROBERT MILES SMEARCH.
I GOT'S ON IT LUNIZ VISCH
GANGSTA'S PARADISE COOLIO FEATURING L.V. 6

WE'VE COT IT COME ON DACKSTREET BOYS NOW DEEP IS YOUR LOVE TAKE THAT HO NET ALLERMOOLSTE GARRY HAGGER SOM JESUS TO A CHILD GEORGE MICHAEL WIGH AI DUMS

TA BOCELLI IL MARE CALMO DELLA SERA LEVENSLUN LEVENSLUN 96 POLYGOR SEPULTURA ROOTS RORDINARIE BASIS WHAT'S THE STORY MORNING GLORY NEW 10

ELTON JOHN LOVE SONGS MORCH ID VAN HET GRONEWOUD ICH BEN GOD INFINITE SADNESS VIIGN
JOSE CARRERAS PASSION (1977)

SWEDEN (GLF)

10 NEW

SPACEMAN BABYLON ZOO EMI ONE OF US JOAN OSBORNE WENT POUR QUE TU M'AIMES ENCORE CELION OVON KRAM (SA NARA FAR INGEN GA) KENT RCA STA'S PARADISE COOLIO FEATURING

NEV LOVER LL COOL J DEL DON'T LOOK BACK IN ANGER CASIS CHEATON DIANE THERAPY? AM MISSING EVERYTHING BUT THE GIRL CTERNAL

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DELFINS O CAMINHO DA FELICIDADE ARIO.

MAMONAS ASSASSINAS MAMONAS ASSASSINAS

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(APF Chile)

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NEW

MIM 49 M000 m

6 LOS TRES LA ESPADA Y LA PARED NW LLIIS MIGUEL EL CONCIERTO WAN , NEW • VARIOUS ARTHUR TODOS A GAILAR TOW AVAN GABRIEL. EN EL PALACIO DE BELLAS ARTES. BAG NEW CARLOS VIVES CLASICOS DE LA PROVINCIA POLIGINA COLORADA TODOS A BAILAR SONY CARLOS VIVES LA TIERRA DEL DEVIDO POVO RICKY MARTIN A MEDIO VIVIR 1999

MIGUEL BOSE LABERINTO WARNER

TO NEW MICHIE ESPERANDO NADA INC

ALANIS MORISSETTE JAGGED LITTLE PILL WA 2 ENRIQUE IGLESIAS ENRIQUE IGLESIAS HOMEBUT NEW CHEEN MADE IN HEWEN MATER NEW STING MERCURY FALLING ALM NG PUMPKINS MELLON COLLIE AND THE INFINITE SAUNESS VIIII YANNI LIVE AT THE ACROPOLIS PRIVATE OS LUNATICOS ESTOU NA LUA MONTO

BILLBOARD MARCH 23, 1996

NEW

NEW

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the microphone and telling them what you're
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Merchants Marketing

Canada's Cautious Launch Into Cyberspace Music Industry Is Slow To Embrace New Media

B BY IOHN SAKAMOTO

TORONTO—While their American counterparts have charged into cyberspace with seemingly unbridled entbusiasm, members of the music industry here are approaching the new frontier with a typically

Canadian sense of caution. Head-office directives, computerilliterate executives, unresolved copyright issues, and the "prieshed slightly higher in Canada" syndrome have contributed to a general reticence by major players to embrace the Internet and the new technology that accompanies it.

gy that accompanies it.
"We're very conservative businessmen here," says Paul Church,
marketing manager for EMI Music
Canada, of the 12- to 18-month periob y which much of the industry
lags behind the U.S. "Td venture to
say that there are very few top executives in Canada who have a computer on their desk." Church is
heading his company's push onto the
Internet.

Though few dispute his observation, the range of explanations offered by the industry is remarkably varied.

"Communications technology in general lags a bit in Canada because of the high tariff rates here," says Ken Schafer, manuger of consumer technology for Sony Music Canada, perhaps the most aggressive of the major labels in this area. The company has six full-timers devoted to now media developments, with four of them dediested to the Internet alone.

alone.
"The cost of putting up a server is a lot more here than in the U.S... I think that's why you see a lot more timid launches, where you get people doing a one-artist site," says Schafer, who pegs the in-house figure for setting up a site on the Internet's World Wide Web at more than \$100,000 Canadian (approximately \$73,000).

That figure goes a long way

toward explaining why Sony Canada chose to set up shop last September on its U.S. parent's site, though Schafer emphasizes that the content is "managed completely out of Cana-

17 MILLION HITS Warner Music Canada took the

Warner Music Canada took the same route in late 1995, when it opted to join Pathfinder, the popular Web site created by Time Warner. The move, says Ron Morse, Warner Carada's multimedia manager, came partly because of the proprietary deal offered by



hita a week.

"Now we have an opportunity to
talk to people not only in Canada,
but globally," anys Morse. "Maybe
not immediately, but down the road,
as more and more people are on the
Web, that may give us more leverage
to get our bands signed around the
world in other territories."

Unlike Warner Music, however.

Unlike Warner Music, however, many Canadian labels simply don't have a choice as to where to set up shop in cyberspace.

"Most of the record companies here report to international head offices who go, 'We're looking at this, and we're going to make a decision on what you can do in terms of launching a site,' " says Jim Carrathers, marketing coordinator for PolyGram Group Salea.

Doug Caldwell, national marketing manager for Virgin Mulei Canada, says, "We already have a Virgin International Web site, so to me it would seem like you're just repeating information if you were to set upyour own Web site. Under the guidelines of the Virgin U.K. Web site, we're really not allowed to put up international acts on our site, if we had one." He adds, however, that Virgin Canada will be allowed to put its roster on the U.K. site.

The situation is much the same at MCA Canada, where the company has been informed that any Internet site will have to be set up through MCA International in the U.K. MCA Canada is aiming to have a finished site up by the spring, as are BMG and EMI.

LOOKING FOR A&M

The relationship with a corporate parent is one of the reasons that A&M/island/Motown Canada is focusing on individual artists' sites, rather than leaping in with a Web site of its own.

"My whole thing is that I don't think people go looking for an A&M record; they go looking for the act, says VP of marketing Allan Reid. In the case of domestic signing Bass Is Base, the company financed a Web site and rolled the cost into the album's marketing budget. But since Reid is adamant about holding the line on marketing costs, which part of the marketing budget gets tapped to finance the Web site? It's hard to say," Reid says. "I can't really say we haven't done posters, we haven't done stickers, we haven't done this or that. But maybe we didn't do T-shirts because we're

COPYRIGHT CONFUSION

doing the Internet site."

Complicating matters for Canadian labels thinking of entering cyberspace is the unresolved atatus of copyright as it applies to the Inter-

"One issue that cautions us all in the industry is putting music [on the Internet] and downloading music when there is no copyright-protection or payment plan in place," says Deane Cameron, president of EMI Music Canada. The Society of Composers,

(Continued on page 58)

Victor In Field, Muze Kiosks Join Listening-Station Fray

BY DON KAPLAN

NEW YORK—With almost 3,000 machines in stores throughout the U.S., Muze has emerged as the victor in the kiosk wars that began in the early '90s.

Back then, Muze, Trade Services Corp., intouch, and a host of others were vying for space in music stores as they competed with a variety of sales tools aimed at providing information and music sampling for store customers. Muze offers computerized kiosks

m u z e

that provide information on more than 200,000 musical listings in every genre. "This was one of the first interactive computers to

be put in front of the ecomputers to be put in front of the public, long before people were talking about the (World Wide Web)* says Paul Zulia, executive VF of the \$20 million firm. "When it was introduced in 1991, Muze (kioks) were much the way they are now. People just walked up and touched the screen to find what they wanted. They really didn't have to know anything about computers to use R." Today, all of the company's offerings

Today, all of the company's offerings are supported by its powerful databases and search engines, which can cross-reference information based on artist, title, genre, and numerous other key points.

Muze, with a staff of about 65, recently entered the listening-station arena with a completely customizable, multiple-headset system. According to Zullo, the system is capable of putting sound samples from an entire store's inventory at consumers' fingertips.

The recently rolled out listening systems are not consumers' fingertips.

The recently rolled out listening systems are easily customizable to retailer's special requirements. "Everything on the listening system is available at every headset," Zullo notes. "There's no waiting around to listen to a particular song on a particular listening station anymore."



use. Pictured above, a customer searches through the database to look for something to buy.

According to the executive, the largest units.—currently in use at some New York Barnes & Neble locations—sport 48 headphones. But it's a totally modular system, 'he notes. "It's capable of hobling as many headsets as you want. "Zulio adds that the system can be upgraded to hold as much memory as needed, which means that an almost unlimited number of titles can be listened to either as samples or as entire albums.

In moving into music sampling, Muze has to contend with Telescan, the Burlingame, Calif-based company that has already developed a powerful niche ong music merchants. Executives of that California-based company were unavailable to comment, but last year, the company generated revenues of more than \$10 million through its services to home entertainment software retailers. But it won't be the first time Muze has gone against entrenched companies. When it began, Trade Services Corp. was the leading player in supplying information on recordings through its popular Phonolog publica-(Continued on page 56)

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Relaxed Vibe Helps Make Coop's One Of Chicago's Top Jazz Spots

CHICAGO-Coop's Records, located in this city's Chatham/Stony Island community, is a family operation that merges the experiences of the past and an ear toward the future.

Owner and jazzologist Ezell Cooper, his sons Pierre and Orlando, brother Virgil, and friend Grady Moore have created a kind of outlet that seems to be disappearing in today's retail climate. The relaxed, down-home atmosphere of Coop's sometimes seems more like a barbershop than a record store, where longtime patrons routinely discuss such diverse topics as the weather, finances,



are in the Chatham/Stony Island section of Chicago, (Photo: Ed Hogan)

politics, or everyone's love: music. Customers feel at ease asking for a particular record by reciting a few lyrics or humming a few bars. If people behind the counter are stumped, someone else in the store can usually help. The shop is an ation exchange for music lovers of all kinds: musicians, music students, radio and lounge DJs, dancers, professors, record collectors, and music industry fig-

Ezell Cooper assumed ownership of the shop in 1986, after working as a store employee for more than two decades. A jazz lover, Cooper has the in-store turntable playing sides by Jimmy Smith, Richard "Groove" Holmes, Dinah Wash-ington, the Nat "King" Cole Trio, or any of the 400-plus jazz titles in stock. The store has an open in-store-play policy. If a customer finds a recording that he or she



is unsure about purchasing, someone behind the counter will play it. The benefits of in-store play and the resulting impulse sales are evident at Coop's.
"There's no mystery," Ezell Cooper explains. "A person will be more likely to

buy something they've heard as opposed to something they haven't. We sell a lot of releases that people have never heard except in our store. Sometimes that's the only exposure the record gets. Then they recommend the record to their friends,"

In addition to jazz, Coop's stocks blues, spel, oldies, and such accessories as CD-cleaning products and blank tapes. The amount of each musical genre varies. "It's difficult to assign percentages, but we sell at varying times up to 50% jazz, 60% soul, 20% other genres, Vinyl still figures into sales but not as

much as in the past. "We made our living over the years off of vinyl." Cooper recalls. "By and large, most of the record releases are on CD. But the time is a long way off when everything is on CD. Then the question becomes, Will it be priced so that the consumer will buy it? Another thing to look at is that CDs aren't pressed in the same quantities as vinyl. So they go out of print faster, I'm going to continue to stock records as long as they're the kind of records my customers want. There are a lot of titles that haven't been released on CD and are still ery much in demand."

He finds it hard to sell limited-edition vinyl releases because of the price barrier. "For example, Tina Brooks' 'True Blue' I have to price at \$18. Even though it's been digitally remastered, I still get resistance. The unit price of vinyl and CD releases are sometimes the same Even though Cooper is pro-technol

gy, he cites a downside to computerized retail tracking, "Sometimes the record companies do an initial pressing of

100,000 copies on a release. If their computer readout shows sluggish sales in the beginning, some labels hastily cut the release from the catalog. The consumers aren't aware that the release has been deleted, so they feel comfortable in their decision to delay and buy it later. Later could conceivably be too late, because the release is already out of print. My advice to consumers is, buy now because you never know what the big wheels at the record companies have already decided to do with the release.

Like a lot of independent retailers, Coop's has been burdened by the discount merchandisers' push into record



Pictured, left, is Pierre Cooper, who runs Coop's Underground, and his father, Ezell Cooper, owner of Coop's Records. (Photo: Ed Hogan)

selling, "Yes, I feel the effect of Best Buy and Circuit City," he admits, "I see their ads with new releases for \$9.98, \$10.98; the same releases cost me \$11 or \$12. I can't compete with that. So I have to find ed areas of music that they don't cover." He focuses on "creative inventorying" to compensate. "Where those stores would offer just the new Al Green CD, I'd offer his entire catalog for those

At 1,500 square feet, Coop's doesn't have "a lot of space, but it's enough to get the job done," says Cooper Coops is located in a choice spot, on the busy corner of a thriving business dis-

trict, only a few feet from a bus stop along a major city route. A second major bus route is just around the corner. Picture windows allow commuters to see attractive product displays. "Whenever you're in a location that has a lot of people traffie, it's always good," says Cooper. "People can run in and get a record, tape, or CD and still catch the bus," adds GM Virgil Johnson.

Johnson's side job is spinning discs at local lounge the Apartment. This second iob presents no conflict because it helps ost the store's bottom line.

"I get direct contact with our cusomers as I play my music. I can get feedback immediately on what people want to hear and therefore buy." He claims a large percentage of the lounge patrons buy from the shop, "I already know what they want. And sometimes they pick up something else, too."

Cooper bemoans the lack of new mainstream jazz titles. "There isn't enough mainstream jazz being made for folks like me, who remember the '50s, '60s, and 70s. Now, that doesn't mean jazz is dead. It's just those of us who are into the music of those eras for the most part aren't moved to buy what is called jazz today. There's plenty of fusion and smooth jazz. "The mainstream jazz buyer is gener-(Continued on page 55)

newsline...

ALLIANCE ENTERTAINMENT, a distributor and wholesaler of recorded mu reports that net profit fell to \$5.3 million last year from \$12.8 million the year before. Revenues rose 34.5% to \$720.3 million from \$535.2 million. The higher revenues are attributed to acquisitions and a 17% increase in music distribution sales. Lower profit is in part the result of an "unexpected slow-down in music industry sales." New York-based Alliance also attributes the decline to acquisitions, which increased amortization charges, and a \$125 million bond offering, which increased interest expenses. But the company points out that its operating cash flow (earnings before interest, taxes depreciation, and amortization) jumped to \$51 million last year from \$39 million the year before. For the fourth quarter, Alliance reports net profit of \$4,000 on \$228.8 million in revenues, compared with income of \$6.1 million on revenues of \$193.6 million in the same period the year before.

PLATINUM ENTERTAINMENT, a record company based in Downers Grove. Ill., has gone public with the sale of 2.65 million shares of stock at \$13 per share, for net proceeds of \$34.4 million. The company, which had revenues of \$15.4 million for the year ending May 31, 1995, has three labels: CGI Records, Light Records, and River North Records, It will focus on gospel. adult contemporary, country, and blues and has contracts with such acts as the Beach Boys, Peter Cetera, and Jim Messina.

ATLANTIC RECORDS is marketing a retail package consisting of an enhanced CD developed with multimedia fanzine Spew+ and a Net-Music Internet music guide. The enhanced CD, which will be sold at Tower Records and Tower Books nationwide, is Atlantic's first. The NetMusic guide is published by Michael Wolff & Co. and distributed by Random House.

The package is priced at \$11. The venture will be promoted through an Atlantic/NetMusic World Wide Web site that was launched on the Internet March 1 and includes an animated game and a contest page.

MUSICLANO GROUP reports that sales for stores open at least one year rose 1.1% in February from the same month the year before. Same-store mall sales (Sam Goody, Musicland, Suncoast Motion Picture Co.) rose 3.6%. But comp sales for superstores (Media Play, On Cue) fell 5.3% in the month. Overall, the Minnetonka, Minn,-based retailer reports a 14.9% increase in February revenues to \$123.6 million. The company says, "We continue to expect that the effect of last year's rapid store growth with the attenda increased fixed occupancy costs will still significantly reduce pretax profits in the first three quarters of 1996. Discussions are continuing with our bank group concerning the establishment of a store closing reserve, the Suncoast IPO, and other covenant amendments." Musiciand plans to sell a stake in the Suncoast video sell-through chain to the public this year

SENSORMATIC ELECTRONICS, the developer of electronic anti-theft systems for retailers, says that the Retail Music Assn. of Canada has designated its acousto-magnetic electronic article surveillance technology as the standard for source tagging of music product. Tests involving the



ement of anti-theft tags on CDs during manufacturing, packaging, or distribution will begin in April. The RMAC's action follows similar recom mendations by the British Assn. of Record Dealers and the National Assn

of Recording Merchandisers in the U.S. BORDERS GROUP reports that sales from its 118 Borders Books & Music superstores rose 65.7% to \$683.5 million in the fiscal year that ended Jan.

28, compared with \$412.5 million the year before. Sales from the nine-unit Planet Music superstore division jumped to \$34 million from \$13 million. Sales for Borders superstores open at least one year increased 9.6%. The company did not break out same-store sales for Planet Music.

ALL AMERICAN COMMUNICATIONS reports that its recorded-music unit had revenues of \$22 million last year, an increase from \$16.1 million the year before, Gross profit last year was \$6.2 million. The music unit, formerly called Scotti Bros., recently changed its name to Ali American Music Group and switched distribution from BMG to WEA. It operates three labels-Scotti Bros., Street Life, and Backyard—and its roster includes "Weird Al" Yankovic, Skee-Lo, and James Brown. All American is the producer and distributor of the hit syndicated TV show "Baywatch."

BUENA VISTA HOME VIOCO says that Walt Disney Home Video's "Pocahontas" sold more than 9 million units in the U.S. in its first week of release. Disnev says it shipped 17 million videocassettes to retailers. The company says it is working "closely with our retail and distribution partners in order to replenish inventories on a timely basis."

EXECUTIVE

RETAIL, HMV U.S.A. in Stamford. Conn., appoints Rebecca Fogg advertising and campaign marketing manager and promotes Jim Freeman to purchasing manager and Michael Krevlin to research and analysis manager. They were, respectively, business development consultant for Nickelodeon and MTV Eastern region manager, and busi ness development manager. OISTRIBUTION. Ted Lambeth is



appointed VP of operations for New Line Home Video in Los Angeles. Previously, he operated his own consulting company.





Julie Markell is appointed VP of creative services for Twentieth Century Fox Home Entertainment in Beverly Hills, Calif. She was VP/associate creative director for Eisaman, Johns and Laws.

RELATED FIELDS. John Moyer is named West Coast sales and marketing manager for Disc Makers in Burbank, Calif. He was an advertising manager at Mix magazine.

ARTIST

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47 45

BEASTIE BOYS A

PINK FLOYD A

CAROLE KING A PEOPLE

NINE INCH NAILS A

THE BEATLES A"

SOUNDTRACK A

THE BEATLES A"

PINK FLOYD A"

THE REATIES A

VAN MORRISON A

THE BEATLES A

JIMI HENDRIX A

METALLICA A"

BOYZ II MEN A

THE BEATLES A

THE DOORS

IANIS JOPLIN A

JAMES TAYLOR A

SOLINDTRACK A

THE BEATLES A

MARVIN GAYE

ERIC CLAPTON A

MEAT LOAF A

ELTON JOHN A

THE BEATLES A

MACONNA A

COUNTING CROWS &

BETTE MIDLER .

WARNER BROS 19 96/15 983

ORIGINAL BROADWAY CAST

PATSY CLINE A

METALLICA A

THE BEATLES A

SOUNDTRACK A

EAGLES A

LYNYRD SKYNYRD A

ALICE IN CHAINS A

METALLICA A

EAGLES A"

AC/DC A"

CREEDENCE CLEARWATER REVIVAL A

JIMMY BUFFETT A

STEVE MILLER BAND A

JOURNEY A*
JOURNEY A*
JOURNEY A*

SMASHING PUMPKINS A

ENYA A REPRISE 2677 AVMARNER BROS. (10 98/15 98)

BOB MARLEY AND THE WAILERS A

SoundScan

TITLE 2

250

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69

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THE CELTS 49

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197

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GREATEST HITS

235

15

47

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233

41

221

16

218

109

19

LICENSED TO ILL

LEGEND 239

TARESTRY

SIAMESE DREAM 16

ABBEY ROAD 96

ODEACO

THE WALL

1967-1970

1062 1066

PRETTY HATE MACHINE

GREATEST HITS 1974-78

SONGS YOU KNOW BY HEART

JOURNEY'S GREATEST HITS

THE BEST OF VAN MORRISON

THE ULTIMATE EXPERIENCE

AND JUSTICE FOR ALL

COOLEYHIGHHARMONY

THE BEST OF THE DOORS

GREATEST HITS 1971-1975

EVERY GREAT MOTOWN HIT

MAGICAL MYSTERY TOUR

AUGUST & EVERYTHING AFTER

THE IMMACULATE COLLECTION

TIME PIECES - THE BEST OF ERIC CLAPTON

EXPERIENCE THE DIVINE: GREATEST HITS

CHRONICLE VOL. 1

THE BEATLES

GREATEST HITS

GREATEST HITS

RUBBER SOUL 19

BACK IN BLACK

BAT OUT OF HELL

GREATEST HITS

RIDE THE LIGHTNING

MASTER OF PUPPETS

BEST SKYNYDDYS INNYDDS

LES MISERABLES

REVOLVER

TOP GUN

DIRT

GREATEST HITS

HOTEL CALIFORNIA 143

THE BODYCHARD

SGT. PEPPER'S LONELY HEARTS CLUB BAND

DARK SIDE OF THE MOON

Top Pop. Catalog Albu

* * NO. 1 * *

Merchants & Marketing

Radio's Ed Lover And Doctor Dre Get 'Naked'

Their New Audiobook Comes In 2 Packaging Formats

NEW YORK—With the April 1 release of "Naked Under Our Clothes: Unzipped, Uncut, And Totally Unplugged" by Ed Lover and Doctor Dre, Simon & Schuster Audio is offering retailers a choice of nackaging for

the first time.

The company is issuing the title in both standard audiobook packaging and a shrink-wrapped Noreleo cascalous. We believe we can reach into record stores not used to audiobooks, and we wanted to make it as comfortable as possible," says Seth Gershel, senior VP and publisher of Simon & senior VP and publisher of Simon &

BIBLIO BRIEFS

HE SPOKEN WORD, an audio-only store in downtown Manhattan, reports that business has grown more than 20% as morth since it opened in August 1966. The store specialism in electric protect, including poetry, historic speches, literature recorded and read by such audion as CE. Blee and Archar Busher, subtacts as CE. Blee and Archar Busher, and the state of the control of the staff I have, you just can trye in instruct.

GRAMMY Award for best spoken cornedy album, which went to Jonathan Winters* Crank Calls, in not all the Winters* Crank Calls, in the call the Los Angeles-based company has released the first four titles in the "Soundprints Science At The Smither Company in the Company in the

CANADIAN publisher Tangdet We Audio has signed with the Columbia House audio host signed with the Columbia House audio host signed with the Columbia House audio host chain, and fit tides will begin appearing in the estateg possibly as early as April. Tangded Web, which specializes in represent titles, has released sight titles since the corpus of the company's most recent release, an adaptation of the trial of Osear Wilde, is the first co-production between Tangded Web and British firm CAS Telltapea; and adaptation of the trial of Osear Wilde, is the company's most call to the contract of the contra

NEW TITLES from Dove Áudio include Emily Bronk's "Wuthering Heights," performed by Juliet Mills; Ken Folletts "The Modigliani Scandal," performed by Michael York; Andrew M. Greeley's "Angel Light," performed by David Dukes; and Andrei Codrescu reading his short story collection "Plato Sucks."

CUPS: The Cafe Culture Magazine is offering "Wild Words," a spoken-word (Continued on page 55)

BIBLIO TECH

Schuster Audio.
The audiobook format might be different, but performing is nothing new for Lower and Dre. For more than two years, they bave been the morning comedy team at top 40'rhythm station WQHT (Hot 97) New York, and they were the longtime hosts of "Yol MTV.

"It's a natural fit and takes us a bit closer to the record trade, and it's also plainly for a younger audience," Gershel says.

While it's not a widespread practice in the industry, other audio publishers have created special packages for their music-related titles. For example, Time Warner released "Living With The Dead" and "Cybergasm" on CD and in a Norelco package for the cassette. "We were successful with neckaging

that was consistent with the fixtures for titles that appealed to the music audience," says Judy McGuinn, VPdirector of Time Warner Audiobooks. "We know that works for product that has a significant chance." Solicitations for "Naked Under Our Clothes" to make stores are just going out, but there is already anticipation for the title at bookstores. Given the

nature of the [artists], it's not an audio

I would be afraid to buy too many copies of," says Paul Harrington, main buyer for Tower Books on West 4th and Lafayette streets in New York. Harrington will stock the standard audio we packaging, he says, because it is less urone to theft and easier to merchan-

Simon & Schuster has produced special die-cut riser counter displays for

the Norelco-only packages.
Publicity for the audio title is tied in to that for the book, which will be released simultaneously. A press and book signing tour will hit New York, Newark, N.J., Philadelphia, Atlanta, Patrnit, Chieson, Los Angeles, and

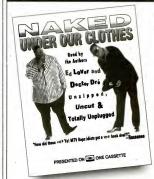
Detroit, Chicago, Los Angeles, and possibly Florida. Simon & Schuster has hired an outside publicity firm to help target the book to the hip-hop audience.

Included on the hourlong tape, which retails for \$9.99, are brief "roasts" of Lover and Dre by comedians Paul Mooney, Rich Vos, Drew Fraser, Mike B., Sheryl Underwood, T.K. Kirkland, Ian Edwards, and Wil Cubhitaes.

Syvince.

"Naked Under Our Clothes" is the first title recorded in Simon & Schuster Audio's new studio. The facility is designed specifically for the production of sudiobooks and allows for simultaneous recording and editing, as well as readings by up to four people.

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Musicland Is Sailing In Rough Waters: New Kemp Mill Strategy

Q&A: The Musicland Group, which posted a loss of \$136 million last year, continues to maneuver around some tough questions. After a very weak fourth quarter for same-store sales. Musicland was in the black in February (see Newsline, page 52), which boosted the morale of suppliers who were worried about the company's

But the chain is still sailing in choppy waters, Earlier this month, Standard & Poor's downgraded the company's debt rating from BB to B plus. which effectively renders the compa ny's debentures high-risk junk bonds. Also, Wall Street sources say the planned initial public offering of Suncoast Motion Picture Co. is in trouble, and rumors continue to swirl that the company has to close 200 stores. Musicland executives admit they

have to close stores but say that they can't begin to target a number

until negotiations with the hanks that supply the chain's revolving loan facility are completed. Those negotiations are ed at expand-

ing the parameters of the revolver's covenants so that as Musicland takes steps to close its unprofitable stores, it is still in compliance with the financial ratios that constitute the covenants. according to Marcia Appel, VP of merchandising, marketing, and communications at the Minneapolis-based chain. If those negotiations are suc-cessful, ahe adds, the number of stores Musicland closes will depend on the size of the reserve create

But just because Musicland Isn't ouncing how many stores it will close doesn't mean that the chain is not moving on the issue. After a flurry of store closures at year's end, field reports indicate, Musicland has con-

tinued to close stores at a steady pace Sources say that by the end of March, Musicland will close what was once the chain's flagship store, at New York's Rockefeller Center on 48th Street and Sixth Avenue. That store. which generated annual sales of about \$8 million when it was on 51st Street. was forced to move in 1992 after Music land lost its lease to Trans World Entertainment. The 48th Street location generated less than half the revemie of the former store, and the disappointing sales coupled with a higher rent turned the new site into a big

Things probably would have gotten worse for that store: In April in Times Square, two blocks away, Virgin plans to open what is being heralded as the largest store in the world. While closing poorly performing

stores, Musicland continues to quietly purge overhead. Late last month, the company let go seven employees from the corporate headquarters, including some who worked in the store-design As for the Suncoast IPO, Appel

denies that the company has pulled the offering. She says that Musicland is continuing to study the Securities and Exchange Commission's comments on

the offering.

Before Musicland announced that it. would stop its rapid expansion, analysts had worried that the company would run out of eash by the middle of this year if it couldn't complete the stock offering. But now that the company has announced that it is dramatically curtailing expansion, most of the financial sources who report to Retail Track say that they believe that the chain's cash flow is enough to keep the ship affoat.

FREE AT LAST: As part of its restructuring after emerging from Chapter 11, Kemp Mill Music has closed its corporate headquarters and warehouse in Beltsville, Md., and has taken office space in the second floor of the building that houses the Kemp Mill store in Dupont Circle in Washington, D.C. In re-engineering its bus-

iness, chain ard and Mare moving to install a point-ofsale system in the remaining six stores

Also, the company will now ship all product directly to its stores. Drop shipments to stores cost more than product shipments to a central warehouse, but the elimination of warehouse overhead should more than compensate for the extra cost.

NARM AHOY! In case you have forgotten, the National Assn. of Record-ing Merchandisers' annual convention is just around the corner. This year's meeting, to be held in Washington, D.C., Friday (22)-March 25, promises to be different from previous ones, with business seminars taking the place of product presentations, which have been wiped from the agenda.

But that doesn't mean that there won't be music at the convention. In addition to NARM's gala event on the last night of the convention, which will feature an array of artists, and the Independent label and distribution community sponsoring an artist showcase each night, some labels will have recording acts in clubs around town over the weekend. Case in point, the newly launched

Universal label will showcase Ho-Hum that weekend, according to Marc Offenbach, chief of sales at the label. Universal executives realize that NARM nights are usually jampacked with socializing, so in order to ensure that accounts get a chance to see the band, the label has lined up gigs on three consecutive nights, beginning Friday, at various clubs

MAKING TRACKS: Dave Garbarino, head of sales at American Recordings, will rejoin the Geffen sales department, where he previously resided for eight years, in an unspeci-fied capacity . . . Curt Andrews, for-mer director of marketing for Trans World Entertainment, has left the company and is seeking opportunities. He can be reached at 317-453-7426.



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RELAXED VIRE HELPS MAKE COOP'S ONE OF CHICAGO'S TOP JAZZ SPOTS

ally more cost-sensitive than the soul music lover," he notes. "The jazz buyer will say, 'I'm not going to spend \$30 [import price] for a record that I paid \$4 for in the '50s.' I can understand and appreciate that. With that in mind, I stock an import only if a customer special-orders it. Whereas a soul music buyer is willing to pay import price, because in a lot of cases, that person is also a professional DJ spinning in clubs. So it's worth their initial investment

because they get a financial return." The same advantages of location for Coop's Records apply to the newly opened, adjacent Coop's Underground, run by Pierre Cooper. The bus stops literally in front of the door. Formerly a Korean clothing store, the shop caters to hip-bop, dance, house, and reggae fans. "The reason that I opened the shop," explains Pierre Cooper, "is that I saw a good opportunity to expand. It was getting sort of cluttered next door. It's easier to sell these types of music to the younger

generation Pierre Cooper understands the store's role in helping new artists. "We stock a lot of local and underground acts that haven't made the big time yet, like Psycho-Drama, Black Mob, Jed Money."

The new store owner hasn't closed his eyes to the cross-generational appeal of some releases. "Everybody doesn't just listen to one type of music. Some who like older forms of music also may like rappers like L.L. Cool J and Eric B. & Rakim." There is traffic between both shops. The inventory of Coop's Underground is 75% rap and 25% house. Cooper estimates that "about 99% of his customers prefer the cassette. DJs buy the most vinyl from me."

Posters play a prominent role in generating sales. "I noticed that after we started getting posters from the labels and putting them

BIBLIO BRIEFS

(Continued from page 53)

compilation, as a subscription premium through June. "We want to elevate the whole genre and get more publicity for spoken-word artists," says CUPS editor in chief David Latimer, The New Yorkbased magazine frequently covers both spoken-word and music artists, and future compilations are planned. The magazine is distributed free in cafes across the country and is for sale at Virgin, Tower, Barnes & Noble, and Borders stores, as well as on independent stands.

SOUND HORIZONS has just released Marianne Williamson's "Luminous Mind Workshop," Tek Young Lin's "Living In The Moment," and Ken Carey's "The Third Millennium."

FOR THE RECORD

A Merchants & Marketing Newsline item in the March 16 issue stated the name of an act on new indie label Topnotch Music & Records. The act is Natalia, and her album, "Lingerie," will be released in April.

up, we started to make more sales," says Pierre Cooper. "They get people interested in a particular release, helping them make the connection to what they hear on the

Coop's Underground serves as a solid outpost for house music lovers on the South Side. "They don't have to go all the way to the North Side to get house music," says Pierre Cooper. He also stocks hip-hop/rap publication the Source. "It's an educational source for my customers. he says. "It gives them advance

notice on releases."

Ezell and Pierre Cooper are not worried about the competition because "they don't stock what I stock." says Pierre Cooper. "My closest real competition is on the West Side." And that's a long bus ride away.



CDs are kept behind glass cases on wall shelves at Coop's Records in Chicago (Photo: Ed Hogan)



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Merchants & Marketing

Sorting Out Results Of Ichiban Split

CHIBAN UPDATE: Matters appear to be clearing up somewhat in the aftermath of the split between Ichiban Records partners Nina Easton and John Abbey, first detailed here Feb. 10.

According to both Abbey and a spokeswoman for Easton, Abbey will retain leibhan's artists and all of the acts on Cema-distributed leibhan International, with the acception of vocalists Miisa and Lisa Cerbone, who will stay with Easton. (Abbey calls those two acts "artists that Nins feels particularly close to.")

Easton has established a new record label, NMC Records. According to her spokeswoman, she is legally unable to supply further details regarding the imprint, since she is in negotiations regarding distribution. (It's unknown at this point if the company will be handled independently or by a major.) NMC is maintaining its office in Atlanta, where lebihan is also

Easton has also set up her own music-related public relations company. Massic & Media Inc (which has no relationship) with the international trade publication of the same name, which is owned by Billiboard Music Group According to one source, Easton, who sits on the National Asso. In Manufacturers board, has already sent relative to other NA IRD board members of the National Asso. The Charles of the National Asso. The National Association of th

While Easton's spokeswoman maintains that Easton remains president of Ichiban, Abbey disputes this and says that her title with the company is "honorary VP"

Abbey says he has "restructured"

Ichiban, and one element of that restructuring has been the elevation of several longtime employees to VP status. These include God Abbey (International), Glina Galvini caristi Isiasov, Van James (urban music promotion), Beckly Lehner (distributed labela), Ken Masters Gasles and marketing), Randy Sadd (national radio promotion, Mikta Tabritic (production), John Underwood (independent sales), Helen Urriola (orress and video pro-

motion), and Tracey Whiston (finance and accounting).

"We've redefined not only the direction of the company, but the responsibilities of the people within the company," says Abbey, who notes that several employees' functions overlanned

Abbey says that while Ichiban is recommitting itself as an indie operation with its feet in both the R&B and rock spheres, Ichiban International will continue with Cema. But, Abbey adds of the latter imprint, "I think we were on the wrong track... We just simply did not give Cema a hir record, and you can't blame Cema for that."

BALTIMORE, HERE WE COME: NAIRD has made a couple of early announcements regarding its '96 convention, scheduled for May 22-26 at the Omni Inner Harbor Hotel in Balti-

Keynote speaker for the convention will be Mike Dreese, co-founder and CEO of Newbury Comics, the 15-store,



by Chris Morris

three states in the Northeast. Serving as host at the India Awards banquet will be Christine Lavin, the witty and multitalented Shanachle Records singer/songwriter who was profiled in Flag Wwing last June Maybe Lavin will offer a display of her baton-twirting skills to enliven the evening's festivities.

QUICK HIT: Distribution North America chief Duncan Browne says the Cambridge, Mass.-based whole-aler has pieked up two prominent new labels for national distribution: NYNO Records, an imprint launched by New Tadio syndicator of Mills Condeasting), and Imprint Records, the Nashville-based creation of Missic Gity web Roy Wunsch and Bud Schattle (Billboard, NYNO, which is maintaining offices NYNO, which is maintaining offices.

N 1 NO, when is maintaining ornees in New York and the Crescent City, will bow with a new Toussaint album, "Connected." Imprint plans releases by singer/songwriter Gretchen Peters and ex-NRBQ guitarist/writer Al Anderson.

LAG WAVING: Move over, Homer & Jethro, here come Dave & Deke. If fancy pickin' and plenty of 'pone are staples of your musical diet, you may be tickled by "Hollywood Barn Dance," the bumptiously entertaining album by the Dave & Deke Combo, due April 16 from San Francisco's

Heyday Records.

This entertaining four-some is the brainchild of rhythm guitarist/vocalist Dave Stuckey and lead gutarist/singer Derek "Deke" Dickerson. The pair first played together in the garage-surf unit the Unitamed Youth, after that band relocated from Miscouri in Lo Annelse in the early of the control of the con

Stuckey, who started out as the Youth's drummer and went on to play guitar with the group, says, "We had a ball doing that, but in California the Untamed Youth never got goin'. In the meantime, we were havin' a ball with the Dave & Deke thing."

The Cumbon-which containes below and histories of the containes to the containes and the containes of the co

go down to the Riverside Rancho four nights a week, and [western swing luminary] Tex Williams was the house guy ... This was an enormous scene."

All told, "Hollywood Barn Dance", menophonic sound"—is a hoot and a half. The original tunes, including "Snatchin', And Grabbin', "Right Behind Me, and "Henpecked Peckerwood," are richly funny, and Dickerson never falls to amase with his uncast (Continued on next page)

MUZE KIOSKS (Continued from page 51)

tion. But Trade Services was slow out of the gate in coming up with a computerized version, which left that area wide open for Muze. Now, Trade Services, which was only

sake to piece about 85 kinds cat retail, any this fighting back. Later this mornth, at the National Assn. of Recording Merchaduri disers annual convention, it will be about the convention of the continual continual according to Feggr Legan, project rust, according to Feggr Legan, project conditinate for the Sam Diego based company. Conceeding that Muse has estabped to the continual continual continual content of the continual continual continual content of the continual continual content of the continual continual continual content of the continual continual content of the continual continual continual continual content continual continual continual continual continual continual continual continual content continual continua

goal is to sell data.

Muze management is no slouch in the data department, either. In addition to its efforts in music, the company is establishing itself as a player in video stores not book outlets.

The company's videotape kinek contains information on more than 42,000 titles, as well as 65,000 actors, actresses, directors, producers, awards, and motionpicture companies. "We have every title in print, but print changes in video," says Zullo. "One minute, Snow White is in print, and the next, Disney has put It in histus." The project is now in the rollout

phase, with approximately 100 machines in operation.

in operation.
Meanwhile, Muze for Books can track down any of 1.6 million titles. Although still in the test phase, the company hopes to roll out the concept in the next few months. Muze for Books draws its extensive database from Booker's "Books In

Print," a list that contains almost all the titles available in the U.S.
The cross-reference capabilities of the software in the book kiosks are staggering, "If you wanted to find a mystery set during World War II in France," Zullo says, "this muchine can come up with a list for you."

Among other things, the program contains reviews, best-eeller lists, author bios, and a section recommending titles of interest to readers of particular books.

Prices for all the machines have remained fairly constant in the last few years. A typical Minze music look costs about \$6,000, and while the videotape unit is similarly priced, Minze for Books will probably run \$6,200 \$7000. The company offers technical support for the PC, and the monthly updated CD-ROMs cost about \$1,200 a year.

Muze Inc. is an outgrowth of Digital Radio Network, a partnership that Zullo and mussic lover Trev Huxley began in 1986. The free phone-in service was set up to inform consumers what albums are (Continued on page 73)

-ROM

ACCESSORIES

Disney Unleashes Flood Of Soundtracks: New KES Site

DIS-NEWS: As spring seeps in with its customary seasonal downpours, here comes a torrent of audio product from Walt Disney Records.

It began with a trickle of January releases-"Winnie The Pooh Sing-Along" and "Pocahontas: Who's Making That Sound?" (a My First Read-Along title)—followed by the "Oliver And Co." soundtrack Feb. 29 (rereleased with new packaging and sequencing to support the theatrical release of the 1988 animated film)

Then came "Oliver & Co. Read-

Along," supported by a first-time

tio-in with PetSmart animal aupply

stores: "Read-Along" purchasers get

Billhoard.



hu Moira McCormick

a free miniposter at PetSmart locations, which are stocking the read-

For Tuesday (19), a major shower of releases was forecast. "Disney's Princess Album" contains a dozen

FOR WEEK ENDING MARCH 23, 1996

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| THIS WEEK | LAST WEEK | WKS ON CHURT | Compilet from a satisfast sample of recal dates and cack countries sales reports collected, compiled, and provided by Compilet, and Comp | sales reports collected, compiled, and provided by ARTIST/SERIES | 111 |
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| 1 | 1 | 18 | READ-ALONG ◆ TOY STORY WALT DISNEY 60265 (6.98 Cassette) | | ORY |
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| 18 | 16 | 29 | SING-ALONG ▲ THE LION KING WALT DISNEY 60857 (10.98 Cassette) | | CING |
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ines Snow White, Cinderella, Sleeping Beauty, the Little Mermaid, Jasmine from "Aladdin." Belle from "Beauty And The Beast," and Pocahontas and is the focus of a promotional blitz. A particularly apropos print ad is running in People magazine's Princess Diana issue and con-

sumer parenting publications The grand prize for the "Princess For A Day" sweepstakes is a trip for four to Walt Disney World. A \$3-off coupon applies to Mattel's entire Princess Doll collection, Also offered is a \$5 rebate on Disney Interactive's "Pocahontas" storybook, Plus, there's an offer for a free 8-by-10-inch portrait from J.C. Penney's Lifetouch Portraits. Finally, bonus sparkle stickers of all "Princess" characters are packaged with the product. Although no tie-ins are planned. Walt Disney Home Video has just released two new volumes of its "Princess Col-

lection" video series. Also due Tuesday (19): the "Homeward Bound II" soundtrack, "The Aristocats EP" with a bonus track by Brian Setzer, a repackaged and epromoted "Children's Favorites Volumes I-V" (perennial fixtures on Billboard's Top Kid Audio chart), and "Mickey's Favorite Sing-Along Songs." The last two titles feature coupons worth \$15.50 on Mickey's

Stuff for Kide memberdies Lullaby will release "Rok-A-Bye" March 26, which includes songs from Toni Childs, Karvn White, the Wild Colonials, Lebo M, and others and comes with a coupon for \$13 off Dieney Robies morehandice

The soundtrack to the eagerly awaited stan-motion animated movie "James And The Giant Peach," featuring a score and five new songs by Randy Newman (still on a roll from his successful "Toy Story" score), streets April 9. "Disney's Greatest Hits Sing-Along" Vol. I and II is due April 16; each contains seven popular movie songs accompanied by illustrated lyric books.

The soundtrack to the entiringted summer blockbuster "The Hunch-back Of Notre Dame," composed by "Pocahontas" collaborators Alan Menken and Stephen Schwartz, swings into stores May 28.

THAT'S ENTERTAINMENT: Dates and a venue have been set for the fourth annual Kids' Entertainment Seminar. Conference organiz-

INDEPENDENTS (Continued from preceding page)

SILLY SONGS

BIRLE SONGS

duplications of the guitar styles of Merle Travis, Joe Maphis, Scotty Moore, and Les Paul (whose highspeed, tape-manipulated licks required the album's sole overdubs).

The Dave & Deke Combo, which also includes drummer Lance Ray Soliday and bassist Shorty Poole, will celebrate its album release with an April 27 date at the Great American Music Hall in San Francisco. The rock-boppin' Collins Kids and Northern California swing genius Jimmie Rivers are scheduled to guest. The band will hit the Northwest in April and do a U.S. tour in June and July.

er Howard Leib, a New York-based entertainment attorney and founder of Children's Entertainment Assn. says that the seminar will be held July 28-29 at New York's Marriott Marquis ("The air-conditioned Marriott Marquis," he stresses). Panels will include "Year In Review." "As Seen On TV: Children's Television Roundtable," "Staving In The Game: Industry Core Studies" ("It's about developing and keeping product fresh," says Leib), "A View To The Future: Quality In Children's Enter-tainment," and a workshop on the Internet called "Oh, What A Tangled

For more information, contact Leib or Maniae Productions in Woodmere, N.Y.

KIDBITS: In our last audio Child's Play, we talked about "Star Trek's" Patrick Stewart being nominated for a children's spoken-word Grammy for "Peter And The Wolf."In fact, Stewart won the Grammy, and congratulations are in order. Kudos also to perennial nominee J. Aaron Brown of Nashville, co-producer of Barbara Bailey Hutchison's "Sleepytime Lullabies" on Brown's Jaba Records, which captured the Grammy for best children's music album

Nashville-based Dennis Scott won a regional Emmy for best music composition/arranger for the lyrics to the Pro-Kids Production "The Trol-lies' Musical Adventure" (Peter Pan Productions Inc.) . . . Country star Tom T. Hall has released a charming kids' album called "Tom T. Hall's Country Songs For Children" on Moreury Nachville

Here's one reason to be cheerful: Bill Wellington bas released another album in bis terrific "Woof"

Woof" (Well-In-Tune/Alcazar Pro ductions of Waterbury, Vt.) . . . The ultra-prolific Robby Susser has issued two new toddler/preschooler albums, "Wiggle Wiggle And Other Exercises" and "Respect And Confi dence," on his New Hope Records in Great Neck, N.Y. Plus, Susser has written and produced the official theme song for St. Jude Children's Research Hospital and its Trike-A-Thon fund-raiser, "Bikewell Bear And St. Jude."



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prices, which are practical from wholesial prices. In 1996, BitsourilPD Commencations, and Sendators.

MY FIRST SING-ALONG

24 | 14

RE-ENTRY

The Enter*Active File

Disney Plans Media Blitz For 'Toy Story' CD-ROM

■ BY BRETT ATWOOD

LOS ANGELES-Disney Interactive is readying its most amhitious marketing campaign for the forthcoming CD-ROM "Disney's Animated Story-Book: Toy Story.

Disney is preparing a multimilliondollar marketing blitz to promote the disc, which will retail for \$30-\$35. The title will street April 24. The CD-ROM contains an interac-

tive children's story, as well as several games and puzzles aimed at chil-dren aged 4-9. The disc also contains original animation from Pixar, the company that created the groundbreaking computer animation for the 1995 hit theatrical film. Most of the characters from the

film return for the CD-ROM title, which features the voices of John Ratzenberger, Don Rickles, Annie Potts, Jim Varney, and Wallace

To promote the CD-ROM, Disney will take the unchartered approach of advertising on television. Ads will air for two weeks in 25 large markets, beginning April 24. Pixar is creating animation specifically for the com-

Disney Interactive

mercial, according to Joe Adney. director of marketing for Disney Interactive. Although some set-top video game

companies, such as Nintendo and Sega, have used TV spots extensively to promote their game titles, most CD-ROM companies have avoided TV advertising, since it tends to be more costly than print spots or promotions on the Internet. In addition, many software company executives yet large enough to justify the eco omic expense of television advertis-

However, Disney's strong distribution ties to mass merchandisers, such as Wal-Mart and Target, along with the widespread family appeal of all things Disney, may make the company's interactive titles the exception to the rule. Similar discs in the Story-Book series, including those based on "The Lion King" and "Pocahontas, have already turned a healthy profit for the company, and they remain among the best-selling CD-ROMs in

the children's market. "We anticipate that the mass merchants will play a big role in the success of 'Toy Story,' " says Adney. To establish a strong retail pres ence, Disney has created an elaborate in-store display piece that contains flashing lights and character voices

scaled-down, 24-unit display will also he made available, according to

In addition, Disney will distribute oint-of-purchase materials, including shelf talkers and stickers, to retailers who carry the



title. Disney will further promote the title through a notional newens. ner insert Anril 21. The print promotion will reach approximately 55

million people, according to Adney. Disney will also have a strong presence in supermarkets, as it will team with Dial soap to offer a \$5 rebate to consumers who buy the title and two Dial for Kids products. The title will be touted in grocery P-O-P displays for the children's soap product, Disney is expected to team with other corporate partners for the

release in the coming weeks. A 30-second trailer for the CD-ROM will appear on all copies of the home video release of "The Aristo-cats," due April 24.

The title may also be cross-prom ed with the home video release of the movie "Toy Story," due later this year. On the Internet's World Wide Web. Disney will promote the title with a special site created specifically for the CD-ROM at http://www.toystoryhook.com.

Net surfers who investigate the site will be able to participate in a contest to win one of 10,000 prizes, including a trip to Walt Disney World.

'Anthology 2' CD-ROM Out

BEATLES ON CD-ROM: The Fab Four have a new CD-ROM-but don't look for it at your local music or computer store. Capitol sent out a limited number of "The Beatles Anthology, Volume 2 Multimedia CD-ROM Press Kit" to select media con tacts in early March

The promotional disc contains audio samples and a track listing of each of the 45 songs on the album. In addition, the disc contains a sample from the video "Real Love." Collectors will want to note that the promo-only item contains a misprint on the spine, which lists the title as a "mulimedia" CD-ROM.

DIRECTV MEETS MICROSOFT: Directsatellite programmer DirecTV is coming to the home PC. The service, a division of Hughes Electronics Corp., is teaming with Microsoft to provide digital-TV broadcasts to specially equipped PCs. Computer owners who subscribe to the forthcoming service will be able to receive TV and data broadcasts using direct-hroadcast-satellite technology. DirecTV transmissions are currently received through an 18-inch minisatellite dish and set-top decoder box.

Microsoft is readying specifications for the decoding hardware, which will be built into future Windows 95-equipped home computers from participating n ufacturers in late 1996, according to Bob Marsocci, senior manager of communi-cations at DirecTV An add-on for current DirecTV subscribers is expected to be available in 1997, Although no specific price information has been announced Marsocci says that DirecTV-bundled Pentium computers will likely be available for approximately \$3,000.

10 CENTS, PLEASE: VocalTec has rele a new communications product that will connect regular phone callers to users of its Internet Phone software. As a result, computer users will be able to talk with noncomputer users in real-time phone conversations on the Internet. The technology bypasses traditional telephone long-dis-tance providers and offers a significant price reduction on international and outof-state calls, which can be made for the cost of a standard Internet connection. VocalTec's Internet Phone Telephony

Gateway requires a Windows 95 PC, a 28.8-baud modern, a Dialogic Corp. computer telephony card, and special gateway software. Previous software offerings, such as Internet Phone and Digiphone, have allowed only computer users to have real-time voice conversations on the Internet.

COMPUTER QUICKIES: The Weather Channel has opened a media division to handle its online and interactive activities . . . Time Warner Cable has inked agreements with seven game developers to produce content for its Full Service Network in Orlando, Fla. The participants are Interplay, Rindling Multime dia, VR-1, Electromedia, Soft Reality, Intracrop Entertainment, and Gorilla Systems . . . Subscribers to Apple's soonto-be-defunct eWorld online service will be transferred to America Online. AOL will inherit approximately 147,000 sub-scribers . . Millennium Media Group has acquired children's software developer

Rabbit Ears Productions.

CANADA'S CAUTIOUS LAUNCH INTO CYBERSPACE

(Continued from page 51) Authors, and Music Publishers of

Canada, which collects performingright fees, and the Canadian Musical Reproduction Rights Agency, the country's largest music-licensing agency, are in the process of implementing systems to collect royalties from anyone who puts up audioclips on the Internet. That hasn't stopped EMI from co-

financing a new multimedia compa-ny. Nettmedia, with Nettwerk Records, the feisty Vancouver-hased lahel that was one of the ploneers when it came to recognizing the potential of the Internet. Nettmedia, which Cameron calls "the Star Trek of the industry," is now handling some of EMI's enhanced CD titles. REPUTATION AND RETAIL

"We were one of the first labels to

be online," says Cathy Barrett, a project manager with Nettmedia, which maintains a staff of six, three in Vancouver and three in New York. "[Nettwerk was] doing E-mail in September 1993 and had a fbulletinboard system at the same time," she says. "We were on the Weh in the summer of 1994 ' Though Barrett concedes that the benefits of being a trailhlazer can't be

quantified, "it pays off in word-ofmouth and a good reputation," she contends. "People are fans of the label as much as the artists on the label." It's a different story at retail. "The ultimate, eventual long-term goal would he commerce," says Ji Dahl, VP of marketing for HMV Canada, which hit the Weh last June with a site that was created hy employees of the chain's flagship Toronto store in their spare time. But right now I'm not sure if Net users are really looking for commerce or information. Jason Sniderman, VP of Sam the

Record Man, which operates 98 stores across Canada, thinks the benefits are much more tangible. Sam's put up a aite for its interactive product in August 1994 and is developing Electric Avenue, a separate site devoted to

Canadian indie hands. "We're just hoping that by doing some good, you'll get some benefit on the business side eventually," says Sniderman.

RADIO: REQUESTS, MERCHANDISE

For radio, the response can be too nuch of a good thing. Hard rock CILQ (Q-107) Toronto, which launched its Web site in late 1994. began soliciting requests online, "but we took it off because we were overwhelmed," says programming VP Danny Kingshury. "If you get a hundred requests on a Saturday night, you can't get to them anyway." After getting quotes of \$5,000-\$10,000 anadian (approximately \$3,700-\$7,300) for the creation and maintenance of a Web site, the station ended up using two of its own systems staffs to do the work. Now Kingsbury

merchandise on the site. Kneale Mann, music director at modern rock CFNY Toronto, says that feedback from the station's Weh site has "definitely shaped the radio station. The format has become more mainstream, hut we cannot gnore those people that have been listening since 1980. The Internet has become our competition, so why not be a part of that?" That philosophy also applies to

Canada's national music video programmer MuchMusic. "The struggle for us is the same as it is for anyone who's serious

about interactive technologies and networks, and that is to create a self-sustaining medium, one with its own raison d'être." says Josh Raphaelson, GM of ChumCity Interactive, which includes Much Interactive. Raphaelson helped guide the entry of the national video service onto the World Wide Web last June. In addition, Raphaelson is involved in a label start-up, City-ROM, which will distribute interactive product by U.S.-based Voyager and create CD-ROMs for Canadian and international artists, many of whom have a long association with TV broadcaster CityTV or Much-Music. The company has signed a subdistribution deal with Astral Distribution and plans to have its first original product out hy mid-1996.
"The intent is to be an entertain ent service that is self-sustaining. Raphaelson continues. "We look at it as a husiness, not as just a hobby for the promo department." John Sakamoto is the entertainment

editor of Toronto Sun Publishing's national online service.



New Partnership. New-media company N2K recently joined forces with online services company Telebase Systems to combine music and technology strate gies and resources under the name N2K inc. N2K's music sites on the Internet's World Wide Web include Music Boulevard, Jazz Central Station, the Rolling Stones' Stones World, and David Bowie's Outside. Shown, from left, are men bers of N2K Inc.'s leadership team: vice chairman, business, Jon Diamond; chairman/CEO Larry Rosen; and president/COO Jim Coane. Not shown is vice chairman creative Dave Grusin



THE BOOMING LASER BIZ

FORMAT MAINTAINS POPULARITY WITH COLLECTORS AND CONNDISSEURS

As we journey into the second half of the 1990s, laserdisc continues to improve in quality and grow in popularity. Last year, new sales records were achieved, increasing numbers of innovative special editions were released, and the profitable laser niche expanded to some 2 million households in North America. There are now more than 9,500 titles out on laserdisc, and a cou-ple of thousand of those are letterboxed movies not available in widescreen form on VHS. Dolby per of moustand or tubes are accounted to the surface and the surface capability last year, adding to the many pluses of the format. All of these features will become important factors at the end of this year, when the 12-inch opinion this less features will be surface important factors at the end of this year, when the 12-inch opinion the factors are the surface and the surface

There were many laser landmarks in 1995. Pioneer Electronics introduced a \$299-list combiplayer, the lowest price ever lor a laser machine, as well as the lirst AC-3 players. Meanwhile, Pioneer Entertainment and FoxVideo bowed the first AC-3 discs: "Clear And Present Danger" and "True Lies," respectively. Such titles offer digital sterco sound on conventional systems, or five full channels of digital audio and a subwoofer when played back on hardware with AC-3

five hill channels of digital ainds and a submodier when played had no hardware with Ac3-decoders. This new audio option proteed commonally stocendard with more bills and home-the-ater enthusias, and most holds below begin issuing their new hir tilde on hear with Ac3-sias and macketing Rok Buellier expects that number or double in '98. "I think Ac3-is one of the bigges technological breaktroughs of laser," says Image CEO Aury Greens-Ad. This phenomental Late people into our Ac3 down room, and whey're flown away. As consumers become more aware of it, they're going to be looking for Ac3-product." Other highlights included McCAU-forweal Home Victors is manageration of its Signature Other nightights included McAuckine of your land or videos; a manguration oil is Signature of Ollection line of spical editions, and Vorgert Company, Image Enternation into Sovideo, MCMUA and Disney since two offices of ollector's sets equipped with audio commentary tracks and supplementary material. Lear-sites learning Licasifish '311N stamp continued to self extremely well and rathe the consistency of 12-inch quality. In other solivates mess, Warner Hime Video reduced its later output somewhar, while Columbia TriStar dramatically bossied thing Video reduced its later output somewhar, while Columbia TriStar dramatically bossied and the Columbia TriStar dramatically bossied than the Columbia TriStar dramatically the Columbia TriStar dramatically than the Colum its catalog of 12-inch discs. Pioneer released fewer feature films and concentrated more on Continued on page 60

ISN'T THAT SPECIAL?

LASERBISCS FEATURE AUDID TRACKS, EDITED SCENES AND OTHER EXTRAS

These days, serious fans of the 1969 film "Butch Cassidy And The Sundance Kid" have the seriously compelling option of watching the movie in a laser special edition created by Fox Video and Image Entertainment, The \$99.98"25th Anniversary Edition" laserdisc, first of all, presents the full image with original 2.35:1 aspect ratio intact—in other words, you don't lose 43% of the widescreen picture as you do with TV or pan-scan videotape. You can watch the film while listening to scene-by-scene audio commentary all the way through from director George Roy Hill and lyricist Hal David. And you can access a making-of documentary and video interviews with Paul Newman, Robert Redford, Katharine Ross, streenswiter William Goldman and composer

Laser special editions are both important cultural contributions and big business. Videophiles are more than willing to shell out \$100 for a collector's laserdisc of "Butch Cassidy" or "Cinderella," outlitted with all the bells and whistles. Laser consumers are so eager for such product, in fact, that they have purchased more than 70,000 units to date of FoxVideo's \$249.98 "Star Wars Trilogy" THX boxed set, which translates to sales of somewhere between \$15 milbulls are gratified, film scholars are enraptured, and important historical materials are collect ed and preserved

Why is laser necessary for special editions? Because while videotape can offer some extras-Why is laser necessary for special oftonore Because while videotage can offer some extra-ular shockmentaries, defered seems or whole intervises—only laser can provide chapter stops and a documentaries, defered seems or whole intervises—only laser can provide chapter stop disp producer to add production stills, showing serpire, susy-boards, film ceasy and other key arthroad materials. And lasertisic offers both digital audio of the movie soundrist, and analog tracks that can be used for truning commentaries by directors, stars or film historians. Add 400 lines of treadylous and Dulby Bugala Surround sound, and you've got an impressive presenta-

In 1995, special editions were better and more plentiful than ever. Voyager Company, Image Entertainment, FoxVideo, MGM/UA, Pioneer and Disney co

BILLBOARD MARCH 23, 1996

Laserdisc KARANKE

LASER BIZ

Continued from page 59

Japanese animation and music videos. The licensing situation stayed much the same: Image has



deals with Disney, Fox, New Line, Turner and others, while Pioneer has exclusive pacts with Paramount and L1VE. MCA/Universal, Columbia TriStar Warner and MGM UA release their own discs. Overall, some 1 250 new titles were released during the year.

RECORD SALES

Several impressive sales figures were achieved. FoxVideo senior VP of operations Dave Goldstein revealed that the \$249.98 "Star Wars Trilogy" THX laser boxed set (which bowed in '93) has sold more than 70,000 units to date, and that the three "Star Wars"



films have cumulatively sold more than I million total units on disc. counting sales of their various editions over the years. MCA/Universal's "Jurassic Park" passed the 600,000unit mark in international laser sales,



according to Colleen Benn, VP of videodisc products for the MCA Home Entertainment Group. And Para-mount's "Top Gun" surpassed 300,000 cumulative units vended, counting its as-sorted laser

versions, according to Pioneer's Buehler. Six titles now have passed that mark in domestic 12inch sales: Ton Gun. "Iurassic

Park, "Terminator 2: Judgment Day" and the three "Star Wars" films. As far as 1995 releases went, the

heavy hitters were Paramount's "Forrest Gump," Fox's "True Lies" and Disney's "The Lion King"—all over 150,000 units on disc. "Speed," released at the very end of '95, ultimately sold more than 200,000 copies. In general, the business was more hit-driven, and catalog sales slowed somewhat, as was also the case in the videotape realm.

THE SOFT- AND HARDWARE FACTS Last year saw software sales hold-

ing steady. Pioneer had a 10% gain over the previous year, according to Buehler. Image expects a 15% rise for its fiscal year ending March 31, reports Greenwald. Adds George Feltenstein, MGM/UA senior VP of worldwide operations,



"Laser was strong and continued to gain vitality.

Sales for 1995 held steady with the previous year, but the comparison would seem more impressive if it didn't have to factor in the monumental final three months of the previous year. "You must remember that in the last quarter of '94 we had 'Jurassic Park,' 'Snow White,'
'Aladdin' and 'Speed,'" recalls David Goodman, CEO of U.S. Laser Video Distributors. "In 90 days, we had six or seven huge titles." In fact, 1994's record-breaking fourth quarter saw laser software sales jump 45.9% in units sold and 60.5% in retail dollar volume. It's hard to match a sales boom like that and indeed the last three months of '95 weren't up to it.

In the fourth quarter, sales slipped from 2.7 million units worth \$116.5 million to 2.1 million copies valued at \$93.5 million. Therefore, despite a strong first nine months, sales for the entire year were down. In 1995, some 7.9 million laserdiscs worth \$334 million were sold at retail, a decline of 3.2% in dollars from '94. That's nothing to cheer, but nevertheless '95 was still ahead

On the hardware front, 256,970 players were sold in '95, compared to 272,103 the previous year, a drop of 5.6%. The good news was that sales were up in December by 13.1% over the same month in '94. Hardware sales could have been even bigger except for the fear and hype surrounding DVD," comments MGM/UA's Feltenstein. "There's been a misinformation juggernaut. DVD has been creating fear instead of excitement, and it's unwarranted DVD should be embraced, and it and laserdisc can coexist for many

of '93 by around 25%

years to come."

We believe these formats will coexist, and DVD may even shine a little more light on laserdisc," adds Pioneer's Fidler. "People who have not been exposed to laser, of which we know there are many, will now have the opportunity to see it and know about it. It's a potential stimulus for laser itself, and we think laserdisc will stand up very well."

DVD may prove to be a "digital video dynamo," a substantial upgrade in quality. Or it may turn out to be a "digital video dud," an interim format preceding the next level: HDTV quality. But regardless of how things work out, laserdisc looks to hold its own for many years to come Citing laser's "scores of collector's

editions, central place in most highend home-theater installations, installed base, number of titles durability of players and discs, and number of big collections" possessed by customers, LDA director Judy Anderson comments, "We believe the laserdisc market can thrive well into the next century."

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LASERDISCS & DVD (Digital Versatile Discs) Contact Name(s) Bruce Apar, Editor of Video Business Magazine and Owen McDonald, Senior Editor of Video Store Magazine will moderate seminars discussing LIMITED SPACE AVAILABLE Store/Dealer Name____ SO DON'T DELAY! the future of 12" lacerdise and DVD Address____

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VENDOR

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Michael Fidler, Senior Vice President of New Technology at Pioneer Entertainment

Iim Lance, Executive Vice President at Pioneer Entertainment

. Judy Anderson, Executive Director of the Optical Video Disc Association (formerly known as the Laser Disc Association)

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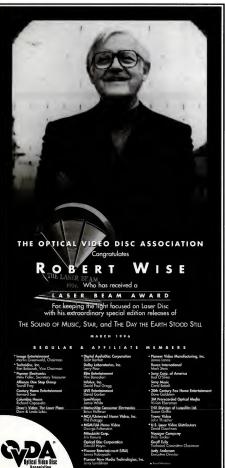




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Laserdisc KARAOKE

ISN'T THAT SPECIAL? Continued from page 59

npressive, value-added packages, while MCA/Universal, Columbia TriStar, Lumivision, the Roan Group and Elite Entertainment inaugurated

Were Warriors," one of the top films of 1994 and the highest-grossing movie in the history of New Zealand. Lee Tamahori's gripping drama about domestic violence in a troubled Maori family is accompanied in the \$49.95 Voyager edition by

LASER CONSUMERS HAVE PURCHASED MORE THAN 70.000 UNITS TO DATE OF FOXVIDEO'S \$249.98 "STAR WARS TRILOGY" THX BOXED SET. WHICH TRANSLATES TO SALES OF SOMEWHERE BETWEEN \$15 MILLION AND \$18 MILLION AT RETAIL.

or stepped up their efforts. "Special editions are really driving the laserdisc market," comments Lumivision president Jamie White.

Tamahori's enlightening audio cor mentary, which sheds light on his cinematic influences, Maori culture and modern New Zealand.



Judy Garland



IN TITLES Voyager, which invented the

laserdisc special edition in 1984 with its "King Kong" and "Citizen Kane" discs, added such titles as Kane" discs, added such titles as "Sid And Nancy," ""The Prince Of Tides," "Repulsion," "A Night To Remember," Orson Welles' "Oth-ello," "The Cat People" and "Robo-Cop" to its Criterion Collection last

Another notable release was "Once

In 1996, Voyager has a Criterion edition of "Seven," with deleted scenes and commentary by director David Fincher.

MCA/Universal inaugurated its Signature Collection line in 1995 with special editions of "Dragon: The Bruce Lee Story," "Street Fighter" and "The Doors Collection." Its limited-edition \$149.98 "Jaws" boxed set is a widescreen, THX, CAV

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release that added Stephen Spieberg's home moves, interviews with the film's principals, outtaken, all production photos. Added to the package were the Peter Benchley novel and the John Williams soundtrack on an audio CD. Coming in 1996 are Signature editions of "Apollo 13," E.T.," "1911," "Scarface," "Tremors, John Carpenter's The Thing" and "Out Of

THE "JAWS" BOXED SET IS A WIDESCREEN, THX, CAV RELEASE THAT ADDED STEPHEN SPIELBERG'S HOME MOVIES, INTERVIEWS WITH THE FILM'S PRINCIPALS, OUTTAKES, LIVE SHARK FOOTAGE, STORYBOARDS AND PRODUCTION PHOTOS.

Africa." Pioneer Entertainment expanded

its Ploneer Special Edition line. Journal of the Special Edition line. Journal of the Special Company of the Special Company of the Platon. The splendid PSE best of "Amadeus" (THX, ACS, 159,98) offers audio commentary by director Milos Forman, a making-of-documentary, outtakes and obcumentary, outtakes and occur on the special Company of th

Image-working with FoxVideo, Disney and New Line-had a tremendous variety of special editions in 1995, including "The Day The Earth Stood Still," "Gunga Din," The Earth Stood Still, ""Gunga Din,"
"The Fog," "In The Mouth Of
Madness," "The Day After,"
"Phantasm," "Gadget Plus," "Wes
Craven's New Nightmare, "The
Lion King" and "Mrs. Doubtfire."
Image's THX boxed set of "The Rocky Horror Picture Show: 20th Anniversary" supplied restored scenes, an audience-participation track, alternate credit endings, the 'RHPS" documentary and a gold audio CD of the soundtrack. The Disney Archive Collection added such outstanding efforts as "Alice In Wonderland," "Cinderella," "Tron" and "The Three Caballeros/Saludos Amigos," all of which offer a dazzling variety of historic supplementary material.

MGM/UA released many impressive boxed sets during the year, including "The Complete Show-Continued on page 64

Our collection has just begun! Don't miss adding these spectacular titles to your library.







DRAGON

STREET FIGHTER

JAWS







1941

TREMORS

APOLLO 13





6 MCA Home Video, Inc. All Puber Recognit

Laserdisc KARAOKE

ISN'T THAT SPECIAL? Continued from page 63

boat," "That's Entertainment: The Ultimate Musical Treasury,"
"Thief," "The Gene Kelly Col-



The "Seven" lacendar contains a number of deleted scenes.

lection" and "Judy Garland: The

Golden Years At MGM." Launched in January was "Goldfinger" (wide, THX, CAV, \$99.98), with audio commentaries by the director, cast and production crew; behind-thescenes footage; and making-of documentaries. Set for '96 are special edi-tions of Clive Barker's "Lord Of Illusions," five more Bond films, "Space Balls," "Get Shorty," and "The Manchurian Candidate."

Warner's "The Wild Bunch" (wide, AC-3, CAV, \$99.98) includes Sam

Peckinpah's director's cut, behind-thescenes footage and audio in-terviews with Peckinpah and the cast. Columbia TriStar's \$59.95 version of "Easy Rider" had audio commentary by Peter Fonda

and Dennis Норрег. Lumivision offered a special-edition of the action-horror film "The Hidden (wide, \$69.95) with commentary by director Jack Sholder. the shooting script, original screenplay and storyboards.

Lumivision is due to release collector's editions of "Heathers" and

'Hellraiser.' Elite Entertainment added deluxe versions of such horror movies as "Re-Animator," "Nightmare On Elm Street" and "The Texas Chainsaw Massacre." The Roan Group greatly stepped up its release schedule with uxe laser versions of "Vigilante, "The Most Dangerous Game" and "The Naked City." The latter \$49.95 release features actor Don Taylor and writer Malvin Wald commenting KARAOKE FUN FOR THE

SOFTWARE BRING THE SING-BLONG

While the karaoke industry showed modest growth this past year, all the major players agree it is poised to become one of the next home-entertainment breakthroughs. "It's one of the few consumer electronics products the entire family can enjoy simultaneously," observes Neil Altney, VP of sales at Pioneer New Media Technology Entertainment Division, which took over merged marketing efforts for both commercial and con-

sumer products last July. THE GROUP-SING THING

Karaoke has taken an old American concept—cowboys singing around the piano, theater audiences following the bouncing ball in song before the movie and 'Sing Along With Mitch' on TV-to capture that magic," Altneu continues. "The Japanese have run with it for more than 15 years; the market is in its infancy here with CD+G (CD plus graphics] and laserdisc in over I million U.S. households and dominating the commercial club/bar market. We haven't really tapped the mainstream market here

Alineu's optimism is shared by Michael Lukse, national accounts manager for Charlotte, N.C.-based Sound Choice Accompaniment

Tracks. "Affordable, consumerfriendly hardware will expand the karaoke market into the largest enduse home entertainment," says Lukse. "In addition to CD+G and laserdisc, karaoke or sing-along accompaniment tracks are still available in audiocassette, VHS, CD-

in the U.S. last year, and cassette software captured over 80% of the market," estimates Gene Settler, president of The Singing Machine Co. in Boca Raton, Fla., which introduced its first karaoke cassette player in 1982. "This is mainly because of the recording factor. But when the price of blank CD-Rs [CD-Recordables] comes down, then other formats will become more of a

Worldwide sales are expected to reach \$5.8 billion this year, over \$1 billion in the U.S. according to research by Priority Marketing Group, commissioned by Nikkodo USA, a karaoke label subsidiary of the Japanese company. Hardware

"Affordable, consumer-friendly HARDWARE WILL EXPAND THE KARANKE MARKET INTO THE LARGEST END-USE HOME ENTERTAINMENT."

- MICHAEL LUKSE. SOUND CHOICE ACCOMPANIMENT TRACKS

ROM and soon DVD [Digital Versatile Disc].

Cassette karaoke software and hardware dominates the market, due to its low costs and extensive availability at most mass merchants and record chains. "There were over l million new karaoke systems sold

accounts for 60% of the total, with software a growing factor. While cassettes are the leading format in the U.S., they represent about 50% of global sales. "While KJs [karaoke deejays] and commercial venues remain a cornerstone of the karaoke market, this research indicates the

Pioneer Replication Services

on the film-noir tale.

LaserDisc

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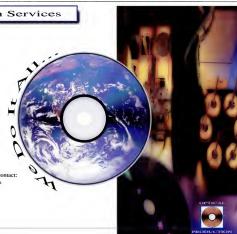
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great potential to reach more of the home consumer market through such new formats as DVD, CD-ROM and MIDI-based products," says Nikkodo USA president David Yeager.

DEMANDING SUPPLIES

To meet the new demand for CD+G and the continuing demand for current chart hits on \$12.98-list retail tapes (\$1.09 street) in all these unisess channels. Sound Choice released over 200 casestes and 170 CD+Gs in 1995, "bringing our industry-leading catalog to over 1,500 casesters and 210 CD+Gs, encompassing over 5,000 songs," Lukse asys. "Last year, we released



Inner CID I BIO

over 90% of the Top 40 Billboard chart hits in the Hot Singles, Country and Adult Contemporary categories. To meet the growing mass-merchant demand for karaoke, in the fourth quarter we introduced

"WHILE KJS [KARAOKE DELAYS] AND COMMERCIAL VENUES REMAIN A CORMERSTONE OF THE KARAOKE MARKET, RESEARCH INDICATES THE GREAT POTENTIAL TO REACH MORE OF THE NOME-CONSUMER MARKET THROUGH SUCH NEW FORMATS AS DVD, CD-ROM AND MIDI-ASSED PRODUCTS."



A taser sing-aton

a limited line of 'Performer's Choice' four-song caseties or CD+C albums, a first for the industry. Our theme, 'The Fun You Never Outgrow,' is targeted to all age groups, with our 'B Ist The Cat' children's series; foreign-language products in Spanish, Herbers and Greek; the Reminiscing Series for senior cities even of 30 songs for the commercial KJ market."

Continued on page 68

Continued on page 68

Continued on page 68

You've got a 287 lb. hormonally-challenged neanderthal with "love" and "hate" tattooed on his knuckles standing so close you can almost taste the anchovies from last night's pizza. And you're going to sell him second-rate karaoke?



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KARAOKE: FUN Continued from page 65

The Singing Machine Cu. has licensed the Billboard logo for the top-charted hits from 1955 to the present, Settler notes, "and these tapes have proven to be good sellers in virtually every type of outlet in the industry. We've also put out our first four-song CD+G titles on our own



label, to take advantage of this positive trend. Prior to 1995, only one mass merchant offered a CD-based karaoke system in quantity; now virtually every chain is interested in CD+G, with a dramatic drop in retail price so that such systems (including two-cassette decks) are offered for \$169 to \$199. We'll have a mix of 16 cassette and two CD+G

Both CD+G and laserdisc experienced significant software growth last year, according to PNT Entertainment's competitive analysis. Some 25 companies released CD+G titles on 43 lahels in 1995, up from inst 15 firms with 18 labels the vear before. As an example, Nikkodo has seven labels, up from three; Sound Choice has four, up from one: Pioneer has three, up from one; and DK Karaoke has four, up from two. New firms include All Hits Karaoke Irish, DK Gospel and DK Spanish, Fat Cockrel, Megahits, Priddi's Music, RCA, Singing Machine, Standing Ovation and UKK. Typical prices for four-toeight-song albums are \$19.95 list, or \$11 to \$16 street; 12 to 14 songs are \$29.95 list, \$16 to \$24 street; 18 to 19 songs are \$35 to \$39.95 list. \$24 to \$30 street. Distributor margin is a healthy 32% to 53%.

In the laserdisc format, reflecting the shift from mainly the commercial market to more consumer households, there were 30 companies with 35 labels last year, up from 26 firms with 29 labels the year before. New imprints include Diamond, Glory Star, NuTech and Rich. Nikkodo doubled its labels to four, with Gospel and Spanish lines. Space Tech also added a Spanish label, and Sing Young became Eagles, Typical prices for 10-to-12-song laserdiscs are \$29.95 list, \$24 street; 26 to 28 songs are \$49.95 to \$89.95 list, \$35 to \$50 street. Distributor margin ranges from 31% to 50%. The Remix (ROM Chip Karaoke) album offers 10,000 songs, perhaps a hint of things to come with the DVD

Song Brokers, Inc., formed in Elmsford, N.Y., in spring 1995 by Dave Kratka, former president of Pocket Songs/Music Minus One, is a karaoke one-stop that now distributes close to 50 lines of hardware, software, accessories and DJ/KJ equipment, specializing in hard-to-

find items, closeouts and imports as well In addition to being Pioneer's national musical instrument outlet distributor, we handle such wellknown labels as DK Karaoke, Music Maestro, Gemini and Nikkodo, Kratka says, "Our dealer base has grown to several hundred music instrument and karaoke specialty stores, as well as major independent and record chains such as Tower. Camelut, Spec's and I&R Music

One karaoke format casualty last year was Super K (audiocassette with graphics played on the TV), due to unresolved litigation between format developer Micro W and licensee Lonestar Technulugies in Hickwille, N.Y. According to Lonestar president Larry Richenstein, "after we shipped some units without the proper patent label in 1994, no mmodation could be reached and all product stopped last June,

Pioneer agreed to "KeyCode" some of its professional karaoke laserdises. making them interactive with Lonestar's Key. Richenstein reports deals are in the works with other sources tu KeyCode VHS and :D+G software as well

Pioneer's main focus is on its newest multi-use, multi-format units, Altneu observes. Last July, PNT began shipping its CLD-V860 (\$1,100 list). With its newly developed "Epsilon-Turn" mechanism for wo-sided play, it handles any digital format, including audio CDs, CD+G, laser karaoke and laserdisc movies. A lower-price CLD-760 model was added in October (\$900 list), with all features except twosided play. In September, two new CD+G units debuted, the PDV-310G with a two-tray mechanism (\$485 list) and the step-up PDV-330G (\$845 list) with an auto-changer for its three six-disc magazines. We're now the total karaoke cumpany, playing all disc-based software formats," Altney says, "and we're poised and ready to go with the DVD karaoke version when the market is ready. Software is licensed for the new format, and we can market 3,000 DVD karaoke albums when the time is right." Meanwhile, consumers will be able

to participate in the third annual Coast to Coast Karaoke Challenge, again co-sponsored by Apple Entertainment and PNT with the finals this summer in Orlando, Fla Last year's events featured 12,000 karaoke contests in clubs across the country over 21 weeks, with more than 100,000 participants and an estimated 1 million spectators, culminating with the Aug. 26 finals in Vail, Colo. Typical of club owners'



including software sublicensed to RCA Special Products and Sound Choice." Lonestar has shifted to the Key, its interactive musical instrument that lets aspiring karaoke performers sing-along and play-along with their lavorite artists. At the Winter Consumer Electronics Show in January, Lonestar and Pioneer announced a deal under which enthusiasm, B.J. Wakkuri, general manager of Salty's on Seattle's Alki Beach, notes that "since we started karaoke on Thursday nights over three years ago, husiness has been up about \$300,000 over the last 52 Thursdays-about \$6,000 a night! The karaoke industry expects that excitement to move into more households this year and beyond.

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BILLBOARD SPOTLIGHT

WHEREVER MUSIC IS SOLD — AND BEYOND

WHAT'S IN STORES FOR KARAOKE

Steve Tralma

Karaoke has become much more pervasive over the last few years, and can be found not only where music has traditionally been sold, but also in new retail and mailorder channels.

Included are major record chains such as Musicland/Sam Goody Tower Records, Trans World (Record Town, Music World, Coconuts Music & Movies) and Camelot; electronics superstores like Best Buy, Circuit City, Incredible Universe, Radio Shack and Media Play: mass merchants including Wal-Mart, Kmart, Target and Bradlees: musical instrument chains like Sam Ash, Brodt's Music and Pied Piper; department stores, focusing on hardware, such as Sears Brand Central and Montgomery Ward; book/music superstores including Border's and Barnes & Noble; catalog houses such as JC Penney, Sears Wish-

LARGER CHAINS ARE USING WALL RACKS WITH SPECIAL KARAOKE SECTIONS, RATHER THAN PUTTING KARAOKE PRODUCT INTO ANOTHER MUSIC SECTION.

book, Spiegel, Fingerhut, Damark and Service Merchandise; and independent music and karaoke specialty stores like J&R Music World in Manhattan and The Singing Store in North Hollywood, Calif.

While cassette hardware and software remains the dominant format due to both alfordability and price, the expanding consumer interest in both CD+G and laserdisc has led to the launch of new labels, new series and new and creative in-store displays.

Karaoke distributors and onestops like Abbey, Bassin and Song Brokers are carrying an increasing number of hardware and software lines, accessories and DI/KI (karaoke deejay) supplies. At Song Brokers, president Dave Kratka sees an over-supply of software in some markets, leading to close-out prices in a number of lines. At the same time, expanding opportunities for CD+G and laser, as well as anticipation about the new formats like DVD (digital versatile disc) karaoke, have helped expand his inventory to almost 50 lines, including Pioneer New Media Tech-

nologies (PNT).

To meet the growing mass-merchant demand for karaoke, Sound Choice Accompaniment Tracks in Charlotte, N.C., introduced a limited new Performer's Choice line, available in either a lour-song casette or CD-F evrsion, claimed as an industry lirst by national accounts manager Mike Lukse. The sellthrough was phenomenal in the chains we launched in the Mart, Best Buy and Bradlees, He says, "It was available in 100-piec dump displays, on 128-piece dump displays, on 128-piece dump displays, on on blis-

ter cards for island racks

DISPLAY MODELS

Record chains primarily go with freestanding floor pedesal displays, which offer more variety. They can hold 200 to 400 pieces of product, usually exposing 150 to 300 titles. Larger chains also are using wall racks with special karaoke sections, rather than putting karaoke product into another music section. As a specialty product, it does hest when marbered separately, Lukse observes.

For this business channel, suc-

cessful programs usually put soft-

ware with hardware, rather than

software in the music department.

Most programs carry limited SKUs

of 15 to 30 different titles.

most carry a wide assortment of titles, using pedestal displays like record chains. Most place karaoke in the sheet music department. A growing number of electronics superstores moving into karaoke carry limited SkUs in conjunction with hardware displays; cassette,

CD+G and laserdisc. Gene Settler, president of Boca Raton, Fla.-based The Singing Machine Co., has been in the business since 1982 and has seen steady and reliable growth the past few years—though not as rapid as in karabok is now sold by every mass merchant and at the top 25 comsumer electronics chains in the U.S., as well as the leading music retailers.

At the January Winter Consumer Electronics Show in Las Vegas. more manufacturers were showcas ing karaoke product, including cassette, CD+G and laserdisc, "Among our customers, there was a unanimity in the feeling that karaoke is a growing and continuing category," Settler reports, "The electronics buyer for Circuit City called karaoke one of the 'shining stars' of audio/video electronics in an otherwise ho-hum holiday sales season. Our major catalog customers are increasing space allotted to karaoke products due to increased demand and profitable sales.

The bottom line for karaoke retailers is that the category is getting more attention from consumers.



Home Video



Fatmobile, to celebrate Manga Entertainment's Japanimation festival at Tower Records in Los Angeles, All proceeds went to the L.A. Mission for the Homeless Pictured, from left, are Michael Brown, JVC: Frank Winburne, PolyGram; Pam. Kent, Manga; costumed characters the Cat Twin Sisters and Ninia Scroll; Jav Smith and Mike Dampier Tower; and Mitch Kohara and Glen Hutloff Eathurner

20th Century Fox Finds 'X-Files' Fans Worldwide

■ BY EILEEN FITZPATRICK

LOS ANGELES ... Propelled by a couple of out-of-this-world sci-fi video bits. Twentieth Century Fox Home Entertainment International has established itself as a major worldwide player. Although Fox has distributed videos internationally for years, the release of "Star Wars" and "The X-Files" has taken the company out of the shadow cast by its studio competi-

According to Fox International president Jeffrey Yapp, the "Star Wars Trilo gy" has sold 7 million units outside the U.S., surpassing sales of 'Jurassic Park, the title's closest live-action competitor.

We've had a mixed international pres ence and have centered on rental product," says Yapp. "But in the last two or three years, the studio has put some time into building the division."

to busting the division. Yauti, who came onboard a year ago, says the division has hired 30-40 new employees and opened offices in nine territories. Six managing directors have also been added in international offices.

Based in Los Angeles, Fox has offices in the U.K., Benelux, France, Spain, Germany, Australia, Japan, Korea, Japan, and a new regional office in Latin Amer-While the "Star Wars Trilogy" has the

appeal of a classic to drive sales, Yapp says, worldwide audiences are drawn to 'The X-Files.'

The first "Y. Files" title was released in the U.K. for sell-through in December and has sold 410,000 units, according to

In Japan, 15 "X-Files" videos have been released for rental since fall 1994 In total 324,000 conies have been sold to

rental outlets according to Yapp. "The most important trend with 'X-Files' is that with each new volume we

see an increase in sales," says Yapp. Prior to its video release, "The X-Files" had no TV exposure in Japan, hav-

TO OUR READERS

Picture This is on hiatus. It will return soon

ing been rejected by Japanese networks. Due to its success on video, however, the

show has been picked up by Japanese TV and is the only American series siring during prime time in that country. "One of our staffers in Japan saw The X-Files' and liked it," says Yapp. "Eight months ago, we released it with a highly targeted marketing campaign, and now it's the No. 1 drams on Japanese televi-

Yapp says the series will be released for sell-through in Japan this fall. Six titles from the series will make their U.S. debut on video March 26, priced at \$14.98

In addition to doubling its theatrical releases this year, Yapp says, the division plans to duplicate the success of several (Continued on page 73)

Strange 'Phenomena' Go To Video 'X-Files' Is Just The Tip Of The Iceberg

NEW YORK-Whether they're about alien abductions, ghostly visitations, or saucer sightings, sell-through titles documenting "unexplained phenomena have become a phenomenon unto themselves.

Twenty years ago, the "phenomena" market was ruled by Sunn Classics. whose low-budget theatrical documentaries included a version of Erik Von Daniken's best-selling "Chariots Of The Gods?" and subsequent searches for the likes of Noah's Ark or Bigfoot.

Today "unexplained phenomena" has invaded home video on a scale never seen. before, thanks to "The X-Files," the hit Fox-TV show about paranormal events and government cover-ups. FoxVideo is bringing "X-Files" to sell-through March 26, and the studio anticipates big unles

Culled from the show's first season three two-episode cassettes, at \$14.98 each, are set for release, including the pilot and installments dealing with alien contacts, DNA experiments, and UFO technology. FoxVideo is making the most of the show's popularity. Each title is introduced by series creator Chris Carter and will include two collector cards of what is described as "original artwork specially developed for each 'X-

An enclosed order form for "X-Files" erchandise features not only the customary hats and shirts but also a briefease with the catchy, if somewhat paranoid, motto "Trust No One," FaxVideo is also promoting the series on its World Wide Web site on the Internet.

On a similar trajectory, Paramount Home Video has released three titles from the Paramount Television syndicated phenomena series "Sightings. Three \$19.99 installments—"The Ghost "The Psychic Experience," and "The UFO Report"—were given new

THE (X) FILES introductions and closings by on-air bost

Tim White. Ads have run on the televised "Sightings" and the show's America Online site. Vidmark's "Alien Autopsy," originally

broadcast on Fox Television last year, has been a hit outside the ranks of alien-con tact aficionados. The purported postmortem made its presence known at retail, although its best sales may have come from catalogs (Billboard, Nov. 18, 1995).

Ed Goetz, president of Plymouth, Minn.-based Simitar Entertainment, used analysis of sales patterns in such catalogs as UFO Central Home Video to help zero in on the phenomena market with his uncoming series "From Beyond," Consisting of 13 two-eassette packages, "From Beyond" examines UFOs and aliens, ghosts, real-life mon-sters, near-death experiences, and angels. The first three titles-"UFO Government Cover-Up," "Aliens Among Us." and "UFO Sightings"-will ship March 11 at \$9.95 per package. Also scheduled for the series is

Beamship," which contains UFO photos and movies taken by Swiss farmer Eduard Meier, Simitar plans to edit the 13 titles down to 45 minutes each for TV syndication. "Whenever we hit on an area that

seems to have a lot of potential, we'll try to do a series," says Goetz. "It really helps us sell more product." Simitar also offers series on the old West, sports, military themes and core Chris Tonssaint director of acquisi-

tions for Los Angeles-based distributor Lightworks Audio & Video, says that phenomena videos amount to roughly two-thirds of his business. "We did a lot of initial sales to metaphysical bookstores who had rental

lepartments and also had sell-through racks as well," says Toussaint, who estimates the ratio of catalog to retail store sales to be about even. "We've been doing very successfully with anything that cov ers angel subject matter. The near-death experience tapes have been continuously selling well. He believes consumers are turning to

paranormal programming because it offers "more of an explanation of reality that goes beyond our scientific, rationa belief system." He adds, "Individuals are experiencing the paranormal on a much greater frequency. UFO sightings are just exploding, the abduction-phenomenon is getting a lot of attention, too . . . We're at an interesting point in time where the veil between the worlds is lifting, so to speak."

Toussaint acknowledges that increased popularity breeds competition, "but there's so much to go around that we're not affected. We've carved out the niche for ourselves." Lightworks is not alone. Leslie McClure, president of special interest marketing company 411 Video Informa tion in Pebble Beach, Calif., thinks the interest in phenomena "is getting stronger. More people are coming out with more product and more things are coming out on TV, and I think people are looking for another way to expand their horizons.

The senre allows viewers to "kind of fall into your fantasy," she says. "You've got the believers and the people who think it's entertaining

Goetz cites the influence of TV. There's always been an interest, but the 'X-Files' have just absolutely driven this into the mainstream. 'The X-Files, 'Sightings,' 'The Extraordinary,' and even 'Unsolved Mysteries' are getting into the act on the paranormal bit . . . It's gone beyond some kooky people gathered in a dark room."

Nonetheless, video retailers express reservations. Marty Sikich, video/laser buyer for Los Angeles' Virgin Mega-Store, says, "It's not anything that we've broken out into any kind of a genre or display right now." Mark Galeo, video buyer for Albany, N.Y.-based Trans World Entertain-

ment, agrees, "It doesn't seem to be as much of a niche as Japanese animated product," he says. Splashing "UFO" on the cover doesn't guarantee sales,

Galeo continues, but he makes an exception for "X-Files." That program, he adds, "has a strong following. We think that it's a little more special."

Cliff McMillan, video product manag-er for Sacramento, Calif.-based Tower

Records, is also skeptical. "I just don't think there's that much of an audience for it"-except "X-Files," which McMillan predicts will be "very big." Tim Crawford, owner of Los Angelesbased UFO Central Home Video, doesn't "The X-Files" as crucial to the UFO video trade. "No one movie and no one

event. TV. or what have you has been solely responsible," he says. Crawford calls his company "a one-stop source for every UFO video ever produced and a distribution service." A cataloger who began selling to retailers three years ago, Crawford wanted to exploit "a strong subject and an incredibly large niche of material." Until recently, the only UFO progrums were what he refers to as "lecture

tapes." Stores needed something more

exciting than talking heads. His efforts have paid off, Crawford maintains. "We figure 14,000 stores right now have some form of UFO material on the shelf." Their purchases amount to \$3 million-\$4 million, he claims. Crawford has eaught the fever himself: UFO Central now operates its own outlet in Los Angeles. A more novel spin on the aliens-among-

us theme comes from Time Life Video, whose three-volume insect documentary "Alien Empire" is packaged like a science fiction epic for \$49.99. The set is promoted with the line "We Are Not Alone" and its stunning macrophotography enlarges minuscule creatures to monstrous proportions.

Blockbuster Awards Platform For Public Opinion Of Entertainment LOS ANGELES-More than 3 million Favorite actress-action/adven-

viewers watched a parade of celebrities pick up their Blockbuster Entertainment Awards. The awards show was broadcast live on UPN March 6 from Hollywood, Calif's Pantages The-

The awards were tabulated from re than 10 million ballots cast by Blockbuster patrons and Internet voters. According to co-executive producer and Blockbuster Entertainment VP of national marketing Brian Woods, the Awards represent the largest publicopinion poll conducted about the enter-

tainment industry. Following are winners in categories presented on the air.

THEATRICAL WINNERS: MUSIC WINNERS: Favorite actor-action/adventure: Pierce Brosnan, "Goldeneye."

Favorite actor-drama: Tom Hanks, "Apollo 13." Favorite actor-com

Jim Carrey, "Ace Ventura: When Nature Calls." Favorite newcomer-male: Will Smith, "Bad Boys," Favorite actor—mystery/thriller: Morgan Freeman, "Seven." ture: Nicole Kidman, "Batman Forever. Favorite actress-comedy/roance: Sandra Bullock, "While You Were Sleeping." Favorite newcomer-female: Alicia Silverstone, "Clueless."

VIDEO WINNERS-Favorite actor-drama: Tom

Hanks, "Apollo 13," "Forrest Gump. Favorite actor-mystery/thriller: Tom Cruise, "Interview With The Vampire." Favorite actress-action/adven-

ture: Jamie Lee Curtis, "True Lies. Favorite actress-comedy: Sandra Bullock, "While You Were Sleeping."

Favorite soundtrack: "Dangerous

Favorite song from a movie: Coolio Featuring L.V., "Gangsta's Paradise" from "Dangerous Minds. Favorite album: TLC, "Crazy-SevuCool '

Favorite R&B duo or group: All-4-Favorite new country artist: Shania Twain.

Pair Of 'Tremors' Makes Rumbles On Laserdisc

TREMORS': MCA/Universal will unleash a Signature Collection special-edition laserdisc of "Tremors' (wide, extras, \$79,98) April 16, The laserdise version of the cult bit features interviews with director Ron Underwood and crew, behind-thescenes footage, outtakes, and explanations of the movie's special effects. Also bowing that date is the sequel, "Tremore 2: Aftershocks" (wide

\$34.98) ON APRIL 2, Columbia Tristar will launch Carl Franklin's "Devil In A Blue Dress," a superb detective story starring Denzel Washington and set in south central Los Angeles in 1948, along with "Persuasion" (both wide, \$39.95). Also due are Gus Van Sant's "To Die For" with Nicole Kidman April 16, "The Money Train" April 30, and Rob Reiner's "The American President" May 14

(each wide, \$34.95). WARNER BRINGS "The Bridges Of Madison County" (wide, AC-3 Dolby Surround), with Clint Eastwood and Meryl Streep, to laser April 23. Eastwood directed the Robert James Waller story, which grossed \$70 million at the box office. "It Takes Two" (wide, \$34.98) is due May 7.

M CA WILL RELEASE "How To Make An American Quilt" (wide, THX, \$39.98), with Winona Ryder, on disc May 7, plus the Don Knotts Encore Edition of "The Ghost And Mr. Chicken"/"The Reluctant Astronaut" (\$69.98), with Don Knotta, and the Rock Hudson and Doris Day double feature "Lover Come Back"/"Send Me No Flowers"

Also on disc from MCA is Spike Lee's extraordinary "Clockers (wide, \$39.98), adapted from the Richard Price novel and featuring Delroy Lindo, Mekhi Phifer, John Turturro, and Harvey Keitel in the standout east. Harsh, fatalistic, and haunting, "Clockers" is an inspired work from one of America's most poetic filmmakers

VOYAGER HAS Akira Kurosawa's "Dodes'ks-den" (wide, \$69.95), a bittersweet ode to a Tokyo slum that was the legendary Japanese director's first color feature. This 1970 masterpiece is letterboxed, with its full aspect ratio intact. David Lean's 'Hobson's Choice" (\$49.95) is a delightful movie, with Charles Laughton as a gruff widower saddled with three unmarried daughters, "W.C. Fields: 6 Short Films" (\$49.95) is s man velous collect hilarious shorts, including "The Golf Specialist" and "The Dentist"

WARNERVISION has "Hootie & The Blowfish: Summer Camp With Trucks" (115 mins., \$29.98), a col-

the popular band. Also available are "INXS: Live Baby Live," "Cream: Strange Brew," "Foreigner: Feels Like The Very First Time," and "Ray Charles-Live" (\$29,98 each), as well as "Elton John: Live World Tour" (\$24 98)

A I,MODÓVAR: Image has Pedro Almodóvar's "Kika" on disc (wide, \$39.99), in which the Spanish director mixes his usual outlandish comedy with elements of a horror thriller Peter Cavate plays an expetriate American writer who is a serial killer, while Victoria Abril portrays the ultimate TV tabloid journalist.

MAGE RECENTLY BOWED "Dangerous Minds" with Michelle Pfeiffer (wide, \$39.99); the unique fashion documentary "Unzipped (wide, \$39.99), in which we follow designer Isaac Mizrahi as he develops a new collection; "Rolling Sones: Voodoo Lounge" which chronicles the band's 1994 tour (\$39.99); the offbeat comedy "Lie Down With Dogs (wide, \$39.99); and a letterboxed en tion of Ron Howard's "Cocoo (wide \$39.98)

BIGGER COUNTRY: Image h released an outstanding special etry" (wide, extras, \$79,99), which includes interviews with direct William Wyler Charlton Hesto and Gregory Peck; a making-of do umentary; production stills; to shooting script; and an isolated mu cal score

REPUBLIC'S "Automatic" (\$34.9 is an entertaining cyber thriller sta ring Olivier Gruner as an andro coming to terms with free will a feelings as he struggles to protect innocent woman. Also available fro Republic are the comedy "Rent-Kid" with Leslie Nielsen at Christopher Lloyd, the horror to 'Night Of The Scarecrow," "T Babysitter" with Alicia Silversto and J.T. Walsh, and Zalman King latest erotic tale, "Red Shoe Diari 6: How I Met My Husband," starris David Duchovny of "The X-File (all \$34 98).

COLUMBIA TRISTAR has "Livi In Oblivion," "Prince Brat And T Whipping Boy," "Born Wild "Beyond Rangoon," "A Pure Form: "Born Wild ity," and "The Indian In The Cu board" (all wide, \$34,95), plus "Joh ny Mnemonic," "The Net," "Safe "Dolores Claiborne," "Burnt By T Sun," and "First Knight" (all wid \$39.95). Ron Howard's "Willow (wide, THX, \$69,95) plays beautify ly in a new letterboxed edition.

M PI's "Richard Pryor: Live Concert" (78 mins., \$29.98) featur the groundbreaking comic at t

Reach For The STARS! MOVING? RELOCATING? ARE YOU INTERESTED IN RESIDENTIAL COMMERCIAL OR STUDIO SURE TO READ THE ADS IN THE REAL ESTATE TO THE

STARS CLASSIFIED SECTION EVERY WEEK IN BILLBOARD

LASER SCANS

bu Chris McGowan

peak of his talent in one of the alltime great stand-up comedy performences

EI.ITE HAS TWO laserdises of special appeal to horror fans. "A ightmare On Elm Street" (wide, \$39.98) presents the famed chiller in letterboxed form, while "Re-Anima\$49.98) includes 20 minutes of deleted scenes and audio tracks with commentary by director Stuart Gordon and others involved in creating the ultra-gruesome film.

WARNER HAS JUST launched "Under Siege 2," "The Amazing Panda Adventure," "Fair Game," "Ace Ventu-ra; When Nature Calls," "The Stars Fell On Henrietta," and "Something To Talk About" (all wide, \$34.98), plus "Assassins," "Copycat," and "Cool Hand Luke" (all wide, \$39.98).

PIONEER'S "Tommy Boy" (wide or

mad Chris Farley, the dour David Spade, and the fetching Bo Derek.

MCA JUST RELEASED "The Universal Story," "Red Scorpion 2," and "Beastmaster III: The Eve Of Braxus" (\$34.98); "To Wong Foo, Thanks For Everything! Julie New mar" (wide, \$39.98); and the outstanding Encore Editions "Bend Of The River"/"The Far Country' (\$69.98) with James Stewart and crime thrillers "Madigan"/"Charley Varrick" (\$59.98), directed by Don Siegel.

Billboard.

FOR WEEK ENDING MARCH 23, 1996

Top Laserdisc Sales

| THIS WEEK | 2 WKS AGO | WYS. ON CHAR | TITLE | Label Distributing Label, Catalog Number | Principal Performers | Year of Release | Rating |
|-----------|-----------|--------------|---|--|---------------------------------------|--------------------|--------|
| | | | | *** No. 1 * * * | | 1 | |
| 1 | 1 | 5 | WATERWORLD * | MCA/Universal Home Video Uni Oisi Corp. 42680 | Kevin Costner Dennis Hopper | 1995 | PG-1 |
| 2 | 2 | 7 | DIE HARD WITH A VENGEANCE | FoxVideo Image Entertainment 8858-85 | Bruce Witts Samuel L. Jackson | 1995 | R |
| 3 | 3 | 5 | UNDER SEIGE 2: DARK TERRITORY | Warner Home Video 13665 | Steven Seagal | 1995 | R |
| 4 | 4 | 3 | THE NET | Columbia TriStar Home Video 11616 | Sandra Bullock | 1995 | PG-1 |
| 5 | 5 | 5 | FIRST KNIGHT | Columbia TriStar Home Video 7116 | Sean Connery Richard Gere | 1995 | PG-1 |
| 6 | 8 | 3 | VIRTUOSITY | Paramount Home Video Pioneer Entertainment (USA) L.P. 33144 | Denzel Washington | 1995 | R |
| 7 | 6 | 7 | MORTAL KOMBAT-THE MOVIE | New Line Home Video Image Entertainment 3021 | Christopher Lambert Talsa Soto | 1995 | PG-1 |
| 8 | 7 | 15 | APDLLO 13 > | MCA/Universal Home Video Uni Dist. Corp. 42580 | Tom Hanks Kevin Bacon | 1995 | PG |
| 9 | NE | NÞ | DANGEROUS MINDS | Hollywood Pictures Home Video Image Entertainment 57B1 | Michelle Plaiffer | 1995 | R |
| 10 | NE | NÞ | JADE | Paramount Home Video Poneer Entertainment (USA) L.P 329686 | David Caruso Linda Fiorentino | 1965 | R |
| П | 9 | 23 | PULP FICTION | Miramax Home Entertainment Image Entertainment 3614 | John Travolta Samuel L. Jackson | 1994 | R |
| 12 | 11 | 25 | THE LIDN KING | Walt Oisney Home Video Image Entertainment 2977 | Animated | 1994 | G |
| 13 | NE | N Þ | LORD OF ILLUSIONS | MGM/UA Home Video Image Entertainment 105294 | Scott Bakula | 1995 | R |
| 14 | 10 | 9 | SHOWGIRLS | MGM/UA Home Video Image Entertainment ML105525 | Elizabeth Berkeley Kyle MacLachian | 1995 | NC-1 |
| 15 | 14 | 3 | NINE MONTHS | FoxVideo Image Entertainment 8924 | Hugh Grant Julianne Moore | 1995 | PG-1 |
| 16 | NE | NÞ | TO WONG FOO, THANKS FOR EVERYTHING! JULIE NEWMAR | MCA/Universal Home Video Uni Dist. Corp. 42685 | Wesley Snipes Patrick Swayze | 1555 | PG-1 |
| 17 | 17 | 5 | SOMETHING TO TALK ABOUT | Warner Home Video 14217 | Julia Roberts Dennis Quaid | 1995 | R |
| 18 | 20 | 3 | THE INDIAN IN THE CUPBOARD | Columbia TriStar Home Video 11646 | Hal Scarding Dawd Keith | 1995 | PG |
| 19 | 15 | 5 | KIDS | Vidmark Entertainment Pioneer Entertainment (USA) L.P. 6311 | Not Listed | 1955 | NE |
| 20 | 12 | 15 | CRIMSON TIDE | Hellywood Pictures Home Video Image Entertainment 5255 | Denzel Washington Gene Hackman | 1995 | R |
| 21 | 18 | 30 | DIE HARD 2: DIE HARDER | FoxVideo Image Entertainment 8906-85 | Bruce Wiffs Bonne Bedeha | 1590 | R |
| | 13 | 11 | JUDGE DRECD | Hollywood Pictures Home Video Image Entertainment 5261 | Sylvester Stallone | 1995 | R |
| 22 | | 45 | ALIENS | FoxVideo Image Entertainment 8761-85 | Sigourney Weaver | 1986 | R |
| 22 | 23 | | | Vidmerk Entertainment | Anne Parillaud | 1990 | 8 |
| _ | 23 | 11 | LA FEMME NIKITA | Pioneer Enterteinment (USA) L.P. LDCVM5471 | Jeanne Moreau | 1777 | |

BILLBOARD MARCH 23 1996

THE VIDEO EVERYONE IS WAITING FOR!

The \$70 Million Hit That Opened #1 At The Box Office Comes Home!



A Breathtaking Cast:

WHITNEY HOUSTON (The Bodyguard) ANGELA BASSETT (1993 Best Actress Oscar® nominee for What's Love Got To Do With It)

MYKELTI WILLIAMSON (Forrest Gump)

\\/ hitney Houston and Angela Bassett star in this funny and touching film about four women bonded together by their friendship and unsettled love lives.

THE MOVIE EVERYONE LOVES

THEATRICAL AUDIENCE RATING*

58% Excellent 30% Norm

20% Males 24% Females

Featuring the #1 Smash Hit Single "Exhale (Shoop Shoop)" by Whitney Houston, from the #1 Soundtrack Album!





Pre-Packs: MARCH 22, 1996 Single Unit: MARCH 29, 1996

STREET DATE: APRIL 23, 1996 CAT. #: 8946

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Twentieth Century Fox Film Connection





MERCHANIS & MARKETING

2nd Blockbuster Awards **Show Retailer's Clout**

BLOCKBUSTER STRUTS: Blockbuster Entertainment has been taking its lumps in the financial press lately. But anyone who tuned in to the second Blockbuster Entertainment Awards on March 6 in Los Angeles saw that the chain has plenty of clout in Hollywood.

As Tom Hanks, Jim Carrey, Tom Cruise, Nicole Kidman, Sandra Bullock, Alicia Silverstone, Pierce Brosnan, Coolio and L.V., and Shania Twain trotted to the podium to collect their awards, the Fort Laud-

erdale, Fla.-based retailer proved that it's not just an ancillary market to the

Tinseltown's biggest stars not only showed up, but they

said sincere words about Blockbuster and the video industry in

general. Hanks made a personal plea to consumers as he accepted the award for favorite actor for his role in "Apollo 13" from Jack Lemmon: "The next time you go into a Blockbuster store, ask for the letterboxed version. Hanks said. "Because if you're watching pan-and-scan, you might as well be watching a commercial."

Carrey, who took home three awards, for "Ace Ventura: Pet Detective," "Dumb And Dumber," and "The Mask," plugged the legitimacy of the awards in a hilarious acceptance speech. Claiming that he "lost to himself" in a few categories last year, Carrey said, "I got down on the Blockbuster Awards last year and thought they were bogus, but now I see they're not."

Bullock thanked Blockbuster patrons for her award and the video industry for filling up her leisure time. "The invention of video has been important to me, because it's been my date for many Saturday nights," she

Music acts Coolio and L.V. TLC. and Twain looked as pleased to receive their Blockbuster awards as they were to receive their Grammys Feb. 28

In recent weeks, Blockbuster has been shaken by rumors that its music division may be sold and by weak fourth-quarter video revenues, attributed to rental tape amortization costs. However, the show provided a major image boost for Blockbuster.

The ceremony was also an image builder for the Video Software Dealers Assn., which plugged its "Fast Forward To End Hunger" campaign

NR 955

NR 12.99

1005 NO I 0.05

1956 MR 1995

1996 NR 19.95

1995 PG 22.98

Various Artists

Mariner Artists

Various Artists

Rowen Atkinson

Johnny Yong Bosch

Karan Ashley

Animated

When Andy Garcia appeared to announce Blockbuster's \$100,000 contribution to the charity and mentioned VSDA, members watching the show swelled with pride. "It was probably the first the time the name VSDA has ever been mentioned on national television," says Blockbuster corporate spokesman Mike Caruso. One of the only criticisms of the show is that it aired on Viacom's UPN network. Comic Rob Schneider even joked that the show would be seen by a national audience of about 400 people. Comedian David Spade upped the viewership to 5,000 later in the

Last year, the show on CBS drew an estimated 10 million viewers. Since this year's event was competing against the Comedy Awards show on ABC, it was unlikely to have garnered comparable numbers (see story, page

MISSING IN MARKETING: Paramount Home Video is losing its last senior marketby Eileen Fitzpatrick ing executive.

Diane Quon has resigned as VP of marketing at Paramount to relocate to Chicago with her husband, When senior VP Alan Perper left Para-

mount last year, Quon took over his duties without a title change. Perper, now at Simon Marketing, was never When Quon leaves, the marketing functions will fall on six product managers at the company. Executive VP Jack Kanne is still responsible for sales and marketing, but he has been

eing most domestic operations since Eric Doctorow was elevated to president of the division. While the scramble for a new exec utive will make the workload heavier for the remaining staffers, Paramo has already put "Braveheart" to bed.

It hit stores March 12. Paramount's next big title is the romantic comedy "Sabrina," slated for rental this spring. RABBIT MERGES: Kids' supplier

Rabbit Ears Productions has merged with Millennium Media Group, a Philadelphia-based CD-ROM and Internet-content developer

Rabbit Ears, best known for its animated storybooks read by celebrities, will continue to self-distribute its video catalog. Product had been handled by BMG Kidz, which severed the relationship in November, according to a Rabbit Ears spokeswoman.

In addition to developing interactive product, Rabbit Ears expects to expand its direct-marketing reach under Millennium. The company, con-tinuing to operate from its Connecticut base, has about 60 video titles, as well as audiobook, audiotape, and CD-ROM releases, and produces "Rabbit Ears Radio" and the TV program "Celebrate Storytelling."

CLARIFICATION: Shelf Talk's March 9 column cited Magnum Video as defunct. That information is correct, but a new company, Magnum Distributors, is alive and well in North Hollywood, Calif. Magnum Distributors' 200-title catalog includes six Jackie Chan features, in addition to those listed in the March 9 column. We regret the confusion.

Top Video Sales. COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS Suggested List Price Label Distributing Label, Catalog Number HIS AST TITLE * * * No. 1 * * * 2 **POCAHONTAS** 26.19 5 STAR TREK GENERATIONS Paramount Home Video 32988 1996 PG 14.15 Hal Scarding David Keith 22,15 2 THE INDIAN IN THE CUPROARD Columbia TriStar Home Video 11640 1005 PG PLAYBOY'S GIRLS OF THE 4 20 2 Playboy Home Video Uni Dist. Corp. PBV0784 15.98 Various Artists 1995 NR. Playboy Home Video 5 26 2 PLAYBOY: 21 PLAYMATES Various Artists 1996 MR 19.10 Uni Dist. Corp. PBV0786 Walt Disney Home Video Buena Vista Home Video 410 5 2 153 CINDEPELLA 1005 G 10.00 Playboy Home Video 3 29 3 PLAYBOY: STRIP Dist. Corp. PBV0783 Various Artists 1990 MR 19.94 MCA/Universal Home Video Uni Dist. Corp. 82418 APOLLO 13 O PG 22.96 PLAYBOY: THE BEST OF ANNA NICOLE SMITH Playboy Home Video Uni Dist. Corp. PBV0789 3 3 Anna Nicola Smith 1005 MR 19 15 Mark Hamill 10 53 STAR WARS TRILOGY 18 FoxVideo 0609 1195 PG 19.96 MARIAH CAREY: LIVE AT MADISON SQUARE GARDEN Columbia Music Video Sony Music Video 50134 18 9 3 Mariah Cansy 1000 MR 19.35 STREET FIGHTER II: THE Renegade Home Video Sony Music Video 49861 12 4 Animated 1995 PG-13 14 HH ANIMATED MOVIE mer Family Enterts 18 19:38 3 THE AMAZING PANDA ADVENTURE Ryan States 1905 PG Warner Home Video 16300 PLAYBOY: THE BEST OF PAMELA ANDERSON Playboy Home Video Uni Dist. Corp. PBV0790 18 12 12 Pamela Anderson 1995 NE 19.78 THE LAND BEFORE TIME III O MC//Universal Home Video 12 Animated 1005 MD 19 M Uni Dist. Corp. 82413 ABSOLUTELY FABULOUS SERIES 3. PART 1 18 12 5 BRC Video 1996 MR 15 W FoxVideo 8331 Joanna Lumley Steve Guttenberg Walt Disney Homs Video Buena Vista Homs Video 6693 12 18 5 THE BIG GREEN PC 119.00 Walt Disney Home Video 18 18 12 THE LION KING Animated 1996 G 1934 Buene Viste Home Video 2977 **ABSOLUTELY FABULOUS SERIES** Jennifer Saunders 18 NR 19.98 18 FoxVideo 8332 1990 Joanna Lumley John Travolta Miramax Home Entertainment Buena Vista Home Video 1438 20 NEW > PULP FICTION 1494 R 19.99 muel L. Ja Meg Ryan Kevin Kline 18 28 EDENCH KISS FoxVideo 8823 1905 PG-13 19.96 MCA/Universal Home Video Uni Dist. Corp. 82586 Christina Ricci Bill Pullman 22 22 CASPER O 1995 PG-13 22 W 18 18 BATMAN EODEVED Warner Home Video 15100 1935 PG-13 19.96 PLAYBOY: 1996 VIDEO PLAYMATE CALENDAR Playboy Home Video Uni Dist. Corp. PBV0782 18 18 12 Various Artists MR 19 96 Walt Disney Home Video Suena Vista Home Video 5938 18 26 5 A KID IN KING APTHUR'S COURT Thomas Inn Nicholas 1006 PG 19.96 THE GRIND WORKOUT: FITNESS 26 29 5 1996 NR 14 9 ony Music Video 49796 New Line Home Video Jim Carrey Jeff Daniels 13 18 DUMB AND DUMBER 1998 PG-13 19 98 Stevie Ray Vaughan & Epic Music Video 18 LIVE EDOM ALISTIN TEYAS & 1005 NO 10 00 ny Music Video 50130 FREE WILLY 2: THE ADVENTURE 28 18 Warner Home Video 18200 PG 22.95 Tyrin Turner 30 New Line Home Video Columbia TriStar Home Video 72550 NEW MENACE II SOCIETY 8 19.98 Tab Miramax Home Entertainment Buena Vista Home Video 4369 12 12 12 Doug Stone G 19.90 32 18 Playboy Home Video Uni Dist. Corp. PBV0781 12 PLAYBOY'S SISTERS Marious Artists 1005 AR 1 19 94 MTV Music Television Sony Music Video 49686 33 27 THE REAL WORLD: VACATIONS Venous Artists MR 12.88 DE-ENTRY THE LAND REFORE TIME Animated 1988 G 19.98 MCA/Universal Home Video 80864

Saban Entertainment ■ RAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. A RAA platinum cert. retail. ■ ITA gold certification for a minimum of 125,000 units or a deliter volume of \$9 million at retail to the suggested retail or normbestical titles. ○ ITA platinum certification for a minimum sale of 250,000 entailed possible, and of lat least, 50,000 units and \$2 million at suggested retail or fast or minimum sale of 250,000. and retail. A RMA platinum cert, for sales of 100,000 units or \$2 million in sales at suggested origine of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 in for a minimum sale of 250,000 units or a deliar retained of \$18 million at retail for theatrically of artist for northeatrical titles. 2 1996, Billiocard/SPI Communications.

MVP Home Entertainment 14001

Walt Disney Home Video Buena Vista Home Video 6835

PolyGram Video 8006367693

WarnerVision Entertainment 50791-3

Channel One 29722

enthouse Video

37 3

21 5

NEW P

40 15

37 34 ٠

NEW

THE BEST OF ROGER RABBIT

JERRY GARCIA: GRATEFUL

PENTHOUSE ON CAMPUS

THE AMAZING ADVENTURES OF MR. BEAN

MIGHTY MORPHIN POWER RANGERS: THE MOVIE

TO GARCIA

Top Video Rentals.

'X-FILES' Billboard.

(Continued from page 68)

catalog promotions launched in the U.S. At the top of the list is Fox's 14-title "Shirley Temple" collection, which has sold more than 8 million units domesti-

cally, according to Fox.
"Clearly, 'Shirley Temple' will not have
the same appeal as in the U.S., but we've
targeted our marketing toward young

targeted our marketing toward young girls and their moms, much like the U.S. campaign," Yapp says. At least two Temple titles will be avail-

able in some international markets in September. A line of licensed merchandise is planned to support the releases. Also on tap is a three-pack of musicals from the studio's Rodgers and Hammerstein library including "The Sound Of

Music." The three-pack will be available for Christmas.

In the sports world, Fox will re-launch

its NBA tapes by giving them a "line" look with themed programs. NBA tapes have been available, but;

Yapp says, the franchise has "not had defined" marketing support. In order to re-introduce the line, Fox International will pull almost half of the

International will pull almost hair of the titles currently in distribution and rerelease about a dozen this year. Slated for June, the rereleases will focus on such superstars of the game as

Michael Jordan, championship highlight tapes, and music videos. Also on the schedule for a face lift is "The Simpsons."

Yapp says that about eight titles had been available internationally but that each will be re-introduced with a new marketing campaign this year Part of the new campaign includes themed episodes focusing on each of the characters, as well as "best of" videos.
"It's a tremedous series," he says, "but

has never been positioned right."

MUZE KIOSKS (Continued from page 56)

being released in CD format. With the eventual backing of Grateful Dead member Bob Weir and media whits John Kluge, the partners were able to mass produce their electronic catalogs on CD-ROM integrated with powerful PCs.

The result was the easy-to-use, touchscreen Muse klosles now found in more than 2,500 stores. "When Paul and I startthen between the Digital Raish Network, we did it from the point of view of consumers. We saked, "What kind of system would we want to see in stores?" "explains Huxley, who serves as Muse's president.

"I think that the sensibility of rememhering that I'm pretty much a Joe Average music consumer and thinking that people from all walks of life are using our system to find what they want has contributed to the company's success," he adds. The key may also lie in Muze's vast

information sources. According to Zullo, databases are maintained through dilgent communications with manufacturing companies. We keep open pipelines with thousands of companies. We stay on
top of the big ones, and with the smaller
companies, we establish links to keep the
information flowing."

A feature of all of the new Muze kiosks

is the company's recently appraised special-order system. The program can piace product orders directly through the machine or via a combination of a kiosk and store personnel.

"When consumers put their name and

address into the machine, the store gets to add them to its mailing list," Zullo says, noting that retailers cone sway from the order system with a wealth of information ripe for mailing lists. He adds that about 80% of the older Muze kioeks can be easily upgraded to offer this service. board. FOR WEEK ENDING MARCH 23, 1996

Top Music Videos

| HIS WEEK | LAST WEEK | WKS. ON CHART | COMPILED FROM A HATTOWAL SAMPLE OF RETAI REPORTS COLLECTED, COMPILED, AND PROVIDE TITLE, Label | E STORE AND RACK SALES ED BY SoundScare Principal Performers | lype a | patradito |
|----------|-----------|---------------|--|---|--------|-----------|
| = | 3 | 8 | Distributing Label, Catalog Number * * NO. 1 * | | - | a |
| 1 | 1 | 4 | LIVE AT MADISON SQUARE GARDEN Columbis Misse Video Sony Music Video 50134 | Manah Carey | UF | 29 |
| 2 | 2 | 56 | THE COMPLEAT BEATLES & MGMAUA Home Video Warner Home Video 700166 | The Beatles | UF | 9 |
| 3 | 8 | 2 | R.I.O.T. Sperrow Video Chorderé Dist. Group 43161 | Carman | U | 29 |
| 4 | 3 | 24 | THE WOMAN IN ME ● PolyGram Video 8006336605 | Shanie Twain | UF | 19 |
| 5 | 5 | 19 | LIVE FROM AUSTIN, TEXAS ● Epic Munic Video Sony Munic Video 50130 | Stevie Ray Vaughan & Double Trouble | U | 15 |
| 6 | 4 | 39 | PULSE A Columbia Music Video Sony Music Video 50121 | Pink Floyd | UF | 21 |
| 7 | 6 | 115 | OUR FIRST VIDEO A* Duelter Video Warner/Ision Entertainment 53304 | Many-Kata & Ashley Otsen | ā | 12 |
| 8 | 7 | 18 | CRAZY VIDEO COOL 6 West Home Video BMG Video 25731-3 | TLC | sr | 34 |
| 9 | 12 | 68 | HELL FREEZES OVER &' Geffen Home Video Uni Dist. Corp. 39548 | Engles | UF | 24 |
| 10 | 10 | 105 | LIVE AT THE ACROPOLIS &* Private Music BNG Video 82163 | Yarmi | U | 'n |
| 11 | 9 | 38 | VIDEO GREATEST HITS-HISTORY A' | Michael Jackson | UF | 25 |
| 12 | i. | w. | Epic Music Video Sony Music Video 50123 REBA: CELEBRATING 20 YEARS | Rebs McErtire | U | 11 |
| 13 | 11 | 12 | MCA Music Video Uni Dist. Corp. 14083 GRATEFUL TO GARCIA Channel Ons 39733 | Vanious Artists | IF. | 9 |
| 14 | 13 | 18 | GREATEST VIDEO HITS COLLECTION | Alan Jackson | IF. | 1 |
| 19 | 13 | 16 | 6 West Home Video SMG Video 1573 VIDEO ARCHIVE | | IF | 10 |
| - | - | - | PolyGram Video 8006374813 DESIGN OF A DECADE 1986/1996 ● | Del Leppard Janet Jackson | II. | 25 |
| 19 | 14 | 17 | ASM Viseo PriyGram Video 6577 VOODOO LOUNGE ● | | - | + |
| 17 | 17 | 13 | PolyGram Video 8006374833 THE BOB MARLEY STORY ▲ | Rolling Stones | U | 23 |
| 19 | 14 | 17 | Island Video PolyGrem Video 4400823733 LIVE FROM LONDON | Bob Marley And The Wallers | UF | 25 |
| 19 | 23 | 20 | PolyGram Wideo 8006392193 | Bon Joyl | U | 15 |
| 20 | 26 | 16 | DECADE 1985-1995 Columbia Music Video Sony Music Video 50132 | Michael Bolton | UF | 15 |
| 21 | 14 | 20 | EL CONCIERTO ● Was Latria 11639 | Luis Miguel | U | 25 |
| 22 | 20 | 20 | SUMMER CAMP WITH TRUCKS Warner/fison Entertainment 59009-3 | Hoote & The Blowfish | U | 25 |
| 23 | 14 | 9 | JUBILEE: LIVE AT WOLF TRAP Columbia Music Video Sony Music Video 50126 | Mary Chapin Carpenter | u | 11 |
| 24 | 17 | 69 | LIVE! TONIGHT! SOLD OUT!! ▲ Geffen Home Video Uni Diel. Corp. 39541 | Ninana | UF | 21 |
| 29 | 28 | 33 | REBA LIVE NCA Music Video Uni Dist. Corp. 12743 | Reba McEntire | U | 21 |
| 29 | 22 | 14 | CHAMPIONS OF THE WORLD Hollywood Records Music Video 90033 | Queen | UF | 15 |
| 27 | 33 | 117 | LIVE SHIT: HINGE & PURGE A** Dokus Entertainment 5194 | Metaltica | U | 81 |
| 28 | 21 | 13 | LIVE INTRUSION American/suels Arferican Pecontings 3-38424 | Slayer | UF | 15 |
| 29 | 28 | 14 | ROAD TESTED Capital Video 77863 | Bonnie Raitt | 55 | 25 |
| 30 | 16 | 3 | RYMAN GOSPEL REUNION | Garther Vocal Band | U | 21 |
| 31 | 31 | 20 | THE 3 TENORS IN CONCERT 1994 A* Warner/Vision Entertainment 50822-3 | Carreras, Domingo, Pavarotti (Menta) | U | 2 |
| 32 | 15 | 13 | NONA WEISBAUM Columbia Music Video Sony Music Video 50137 | Alide in Chains | UF | 15 |
| 38 | 17 | 16 | PLAYBACK MCA Music Video Uni Dist. Corp. 11367 | Tom Petty & The Heartbrookers | U | 25 |
| 38 | 29 | 56 | YOU MIGHT BE A REDNECK IF | Jeff Forwarthy | V5 | , |
| 35 | 33 | 17 | Warner Reprise Video 3-38416 MURDER WAS THE CASE | Snoop Doggy Dogg | UF | 15 |
| 36 | - | wÞ | Wirner/Sion Entertainment 50625-3 ALL YOU NEED IS CASH | The Ruties | U | 15 |
| 32 | 40 | 23 | Rhino Woloo 2234 GREATEST HITS-FROM THE BEGINNING | Tomas Tett | U | 15 |
| 38 | - | MIRY | Warner Reprise Video 3-38430 THE CREAM OF ERIC CLAPTON ▲ | Eric Clapton | II. | 29 |
| 39 | 33 | SE | PolyGram Video 440081189 LIVE CONCERT HOME VIDEO | Sade Sade | n n | 15 |
| 30 | 35 | 36 | Epic Music Video Sony Music Video 50114 THIS IS GARTH BROOKS A* | - Mary | | Ľ |

O RIAA gold cert. for sales at 25,000 units for video singles,

• RIAA gold cert. for sales at 55,000 units for video singles,

• RIAA gold cert. for sales of 50,000 units for Si or I review,

• RIAA gold cert. for sales of 100,000 units for Si or I review,

• RIAA gold cert. for 25,000 units for Si or I review,

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|-----------------|---------------|-----------------|--|---|--|
| WEEK | WEEK | ON CHART | COMPILED FROM A NATIONAL S | AMPLE OF RETAIL STORE RENTA | L REPORTS. |
| THIS W | LAST W | WKS 0 | TITLE (Rating) | Label Distributing Label, Catalog Number | Principal Performers |
| П | Т | П | *** | No. 1 * * * | |
| 1 | 2 | 5 | UNDER SIEGE 2: DARK TERRITORY (T) | Warner Home Video 13565 | Steven Seegal |
| 2 | 3 | 4 | DANGEROUS MINDS (R) | Hollywood Pictures Home Video Buena Vista Home Video 5781 | Michelle Pleiffer |
| 3 | 1 | 7 | WATERWORLD © (PG-13) | MCASIniversal Home Video | Kevin Costner |
| 4 | 5 | 4 | THE USUAL SUSPECTS (R) | Uni Dist. Corp. 42680 PolyGram Video 8006302223 | Dennis Hopper Stephen Baldwan |
| 5 | ÷ | 2 | | | Gabriel Byrne Holly Huntar |
| Ľ | 12 | Ŀ | COPYCAT (R) | Warner Home Video 14168 | Signumey Weaver |
| 6 | 4 | 9 | THE NET (PG-13) | Columbia TriStar Home Video 11613 | Sandra Bullock |
| 7 | 9 | 4 | VIRTUOSITY (R) | Paramount Home Video 33144 | Denzel Washington |
| 8 | 6 | 6 | DESPERADO (II) | Columbia TriStar Home Video 11653 | Antonio Banderas |
| 9 | 14 | 2 | TO WONG FOO, THANKS FOR (PG-13) | MCA/Universal Home Video Uni Dist. Corp. 82216 | Wesley Snipes Patrick Swayze |
| 10 | 7 | 8 | NINE MONTHS (PG-13) | ForVideo 8924 | Hugh Grant Julianne Moore |
| 11 | 8 | 6 | SOMETHING TO TALK ABOUT (9) | Warner Home Video 14217 | Julia Roberts Dennis Quard |
| 12 | 10 | 10 | SHOWGIRLS (NC-17) | MGMUA Horse Video 905525 | Eleateth Berieley |
| 13 | 11 | 11 | CLUFLESS (FG-13) | Paramount Home Video 33215 | Nyle MacLachian |
| 18 | 11 | 7 | JADE (0) | Paramount Home Video 32968 | David Coruso |
| - | - | _ | | Visit Disney Home Video 329616 | Linda Fiorentino |
| - | ME | _ | POCAHONTAS (S) | Buena Vista Home Vicino 5174 | Animated |
| 18 | 11 | 11 | DIE HARD WITH A VENGEANCE (#) | ForVideo 8858 | Bruce Willis Samuel L. Jackson |
| 17 | 26 | 7 | MACKERS (FG-13) | MGM/UA Home Video 105190 | Jonny Lee Miller Angeline Jolie |
| 18 | 11 | 7 | THE INDIAN IN THE CUPBOARD (FG) | Columbia TriStar Home Video 11640 | Hal Scarding David Keth |
| 18 | 11 | 3 | REYOND RANGOON (II) | Columbia TriStar Home Video 49323 | Patricia Arquette |
| 18 | 11 | 6 | KIDS (NO | Vidmark Entertainment 6311 | Not Listed |
| 21 | 20 | 11 | FIRST KNIGHT (PG-13) | Columbia TriSter Home Video 71173 | Sean Connery Richard Gare |
| 22 | 22 | 7 | LORD OF ILLUSIONS (II) | MGM/UA Home Video 905200 | Scott Bakula |
| 23 | 28 | 7 | UNZIPPED (II) | Missmax Home Entertainment Juena Vista Home Video 5941 | Isaac Mazahi Cindy Crawford |
| 18 | 29 | 3 | JEFFREY (K) | Orion Home Video 3294 | Steven Weber Patrick Stewart |
| 25 | 23 | 11 | FORGET PARKS (PG-13) | Columbia TriStar Home Video 11993 | Billy Crystal Debra Wharr |
| 26 | 26 | 11 | CRIMSON TIDE (R) | Hollywood Pictures Home Video Buena Vinta Home Video 5255 | Denzel Washington Gene Hackman |
| 27 | 11 | 11 | WHILE YOU WERE SLEEPING (FG) | Hollywood Pictures Home Video Buena Vista Home Video 5396 | Sandra Bullock Litt Fullman |
| 26 | 30 | 7 | LIVE WIRE: HUMAN TIMEBOMS (8) | New Line Home Video | Bryon Gennese Joe Lara |
| 26 | 33 | 3 | THE AMAZING PANDA ADVENTURE (FG) | Turner Home Entertainment N4380 Warner Family Entertainment | Ryon Stater |
| 36 | li | 6 | THE BIG GREEN (FC) | Warner Home Video 16300 Walt Doney Home Video | Steve Guttenberg |
| - | - | ÷ | | Buera Vista Home Video 6693 | Tom Hanks |
| 31 | 26 | 15 | APOLLO 13 🌣 (FE) | MCA/Universal Home Video Uni Der. Corp. 82418 | Kevin Bacon |
| 32 | 13 | 6 | A KID IN KING ARTHUR'S COURT (FG) | Visit Disney Home Video Buena Vista Home Video 5938 | Thomas Ian Nicholas |
| 33 | 33 | 6 | PRIEST (R) | Minamax Home Entertainment Buena Vista Home Video 5325 | Linus Rosche Tam Wilkinson . |
| 34 | NE | w⊳ | DANGEROUS PASSION (II) | Live Home Video 60225 | Billy Dee Williams Curl Weathers |
| 35 | 32 | 11 | JUDGE DRIEDO (R) | Hollywood Pictures Home Vicino Buene Vieta Home Vicino 5261 | Sylvester Stailore |
| 36 | 33 | 3 | LIVING IN OBLIVION (II) | Columbia TeStar Home Video 49285 | Steve Buscemi James Le Gros |
| 31 | 39 | 11 | DOLORES CLAIBORNE (II) | Columbia TriStar Home Video 74753 | Karby Bates Jennifer Jeson Logh |
| 38 | 27 | 11 | MORTAL NOMBAT-THE MOVIE (FG-13) | New Line Home Video Turner Home Enturtainment N4310 | Christopher Lembert Taisa Solo |
| 39 | NE | wÞ | MUTE WITNESS (II) | Columbia TeStar Home Video 41173 | Manna Sudina Evan lichards |
| 40 | 34 | 14 | SPECIES (II) | MGM/UA Home Video 905208 | Ben Kingsley |
| + IT | l gol | d cer | | | |
| for th nonti | eatr leatr | cally scallt | ofication for a minimum of 125,000 released programs, or of at least 25 sites. O ITA platinum certification for imilion at retail for theatrically releasingested retail for nontheatrical title | ,000 units and \$1 million at si a minimum sale of 250,000 u | aggested retail for units or a dollar |
| \$2 n | ne o nilio | at s | minum at retail for theatrically relea suggested retail for nontheatrical title | neu programs, and of at least, s. © 1996, Billboard/BPI Com | nunications. |

1996 CARNIVAL LADEN WITH FESTIVITY, SOCIAL CHANGE

(Continued from page 9)

(Feb. 21). At Feb. 6 ceremonies during which calypso legends and pio-neers were honored by Ice Music and the recently elected prime minister, pleas were made for a government erackdown on piracy and for financial assistance for musical pioneers who have received little monetary compensation for their cultural contributions to Trinidad and Tobago.

All was not somber, however, at this beloved festival, which every year sees the streets fill to capacity with people masquerading and dancing almost nonstop for four days and nights, and during which time coveted musical titles are decided.

Twenty-four calypso bands squared off at Skinner Park in the southern town of San Fernando Feb. 10, where the National Calypso Monarch "acid test" preliminaries determined who was to challenge last year's monarch, Black Stalin, for the crown.

The musical battle was waged on an open-air stage before what is usu-ally Trinidad'a toughest carnival audience. A calypso chantwell who fails to immediately grab the audience is booed and bombarded by toilet paper until he or she exits the stage.

WOMEN ARE PROMINENT Five female singers featured

prominently among the challengers: Ella Andall, Abbi Blackman, Laby B, Tigress, and five-time calypso queen Denyse Plummer. They were competing against male veterans Shadow, Cro Cro, DeFosto, Sugar Aloes, Baron, Crazy, Watchman, and the Mighty Chalkdust, a school teacher and calypso singer who is now Trinidad and Tobago's director of culture. "November 7, ab hear black man

ery/Look, blood running from black people eye," Cro Cro wailed in his winning song, invoking the date of the elections. He also chastised the Afro-Trinidadian community for failing to turn out to vote.

The growing ethnic rift was seen in the enormous contrast between Cro Cro's strident Afro-Trinidadian nationalism and Brother Marvin's call for unity and conciliation.

CONTROVERSIAL WIN

At the end of the night, Cro Cro led by a whopping 13 points over the second-place Brother Marvin, whose 9-year-old daughter, Sparkle, joined o-year-on unugner, sparkie, joined him in a performance of his plaintive, inspiring Afro/Indian unity song, "Jahagi Bhai—Brotherhood Of The Boat."

Cro Cro's win drew charges of racism; intense protest from Trinidad activist group Women Working for Social Progress; frenzied calls for censorship; and new calypso judging

Cro Cro was roundly defended by many of his fans. One said, after watching Cro Cro

win the crown, "Cro Cro won because he sung right on the cutting edge of how black people are feeling in Trinidad today. They can be criticizing him all they want, but this kind of social commentary has always been an important part of calypso

In other Carnival action, Lady Wonder, daughter of calypso legend Allrounder, emerged as the 1996 National Calypso Queen at competitions held Feb. 5. Allrounder and his wife joined their daughter onstage to perform a skit in support of her powerful song "Black People Wake Up."

Second place went to Karen Eccles for her renditions "Ah Promising" and "Bobbing It." Marcia Miranda took third-place honors with "Search For A Big Song" and "A Whole Lotte Loving

BAJAN INVASION On the soca side, Trinidad Carni-

val '96 appeared to be rocking to what is being called the "Bajan Invasion," with a strong challenge from a profusion of hot soca makers coming from Barbados.

This year, the Trinidad organizers opened the third annual Soca Monarch contest to international com tition. Three Barbadians-Max Fingall, Adrian Clark, and Michael Thomas-and a Grenadian, Ajamo, arrived on the island to challenge the reigning Soca Monarch, Ronnie Mc-

The Soca Monarchy, contested on Feb. 17, was won handsomely by "flag calypso king" Superblue, who took home the crown and \$100,000 after beating the Barbadians and

In steel pan action, Amoco Renegades Steel Orchestra emerged as National Panorama champions, playing a Jit Samaroo arrangement of a DeFosto calypso, "Pan In A Rage."

The runner-up was legendary pan arranger Len "Boogsie" Sharpe's Phase 11 Pan Groove playing Denyse Plummer's "Mind Yuh Business."

There was a tie for third place: Witco Desperadoes playing "Blast Off" couldn't topple Exodus covering David Rudder's poignant "Case Or The Disappearing Panyards," about how development is leaving the steel estras nowhere to pra-

This year, the National Carnival Commission devised a new contest for steel orchestras, which over the past decade have been slowly disapearing from carnival parades due to the logistical problems of moving large numbers of steel pans and the intense competition from truckborne, amplified brass bands and DJs with mega-watt sound systems.

The new contest, called "On The



Roaring Lion, above left, and calvoso composer Marchant, above right, were two of the legands honored in pre-Carnival ceremonies. Also honored, below, were Winston 'Joker' Devines, left, and Relator, (Photos: isaac Fergusson)



Grenadian, as well as locals McIntosh, DeFosto, Leon Coldero, Machel Montano, Nigel Lewis, Preacher, Steve Sealy, and Plummer.

In the Roadmarch contest, which decides the most popular tune played in the street parades on Carnival days, an intense neck-and-neck race between Superblue's "Bounce" and Nigel Lewis' "Moving" ended with Trinidad welcoming 29-year-old Lewis as its 1996 Roadmarch King.

The emergence of Lewis, 19-yearold Young King winner Kerwin Dubois of Trinidad (who placed third in the National Monarch contest), new chutney/soca sensation Chris Garcia, Barbados' Edwin Yearwood, and young Lady Wonder were positive highlights of a Carnival season that reassured observers that a new cadre of young stars is emerging to take calypso into the future "I am very excited about Garcia

and Lewis, especially," says veteran Superblue. "We need our young stars, they are the future of calvp-



Road," called for the steel orchestras to be costumed and to play a different tune at each of the four NCC judging points.

To ensure eager participation, a whopping \$300,000 in total prize money was offered, with Neal & Massy Trinidad All Stars taking home the \$100,000 first prize.
"The contest is intended to stimu-

late the return of steel orchestras. our national instrument, to the streets on Carnival days," says newly appointed NCC chairman Roy

Augustus.
"We hope to give the pan players more incentive to solve problems of mobility and amplification and better compete with the sound systems and brass bands," he says.

Mas man extraordinaire and 1996 Olympics designer Peter Minshall and his Callallo Co. again were the winning big band in the 1996 Trinidad Carnival, taking their incredible dramatic growth to even greater heights than was seen in

their highly controversial, mesmer-izing 1995 winner, "Hallelujah," inspired by the Christian belief that God was transformed into the flesb and blood Jesus Christ,

Minshall's 1996 creation, "Song Of The Earth," took that theme even further, overwhelming his competitors and an international audience gathered in Trinidad, with Callalloo Co.'s astounding mud and silver dramatization of man being created "out of the very mud of the earth, to return to the very mud of the earth," in Minshall's words

Placing second in the band of the r competition were rookies Big Mike Antolne & Friends for "Leg-Third place went to Richard Affong's band, Barbarossa, for Comencharas

KID STUFF . Elsewhere on the Carnival front.

undisputed Kiddie Carnival mas champion Richard Bartbolomew copped his ninth children's band of the year title in the big band category with 400 children performing "Down By The River." From the band also came Kieron Forde, 1996 Children's King of the Bands, with his menacing portrayal, "The Pol-Another children's mas stalwart,

Rosalind Gabriel, was second with "Côté-Cs, Côté-Là," while the midsized children's band title went to Sandra Mathura's "Color Me." The small children's band of the

year title went to Alyson Brown and Deborah Bath-Gift for "Mams Die Ie Mae

In one of the season's main competitions, Anra Bobb won the National Carnival Queen title with a Stepben Derek creation "Legends Of The Fire Goddess." Second place went to Rebecca Procope, who played "Explosive Beauty" from the band Hunli—The Wedding.

The real fireworks, both literal and figurative, came in the National Carnival King contest, where the use of sophisticated electronics and pyrotechnics by several of the parading kings ushered in a new era of hi-tech displays that are bound to be a big part of future king and queen presentations

The most incredible display came from Trinidad's youngest Carnival King ever, 19-year-old Fatima College student Geraldo Riviera, from Hunli-The Wedding, who wore a towering 22-footbigh costume depicting "Rainfest. Using an eight-button control anel built into bis colorful rain-

forest coatume, Riviera made the "rain clouds" suspended above him burst into thunder and lightning, which caused a tropical pyrotech-nic downpour to ahower onto the rain forest below. Observers went wild. Placing second was Teddy

Eustace, who portraved "The Great White Spirit" from Barbarossa's "Comancheros." After the contest, Eustace complained bitterly that the winning costume was illegal. HONORING LEGENDS

As these young contenders were angling for a crown, top calypso stars of the past and present were being honored in other ceremonies

hore At the Hotel Normandie Feb. 6, Ice Music staged its "Tribute To



cusses industry issues with Prime Minister Basdeo Panday during a pre-Carnival event honoring calvoso legends.

Calypso Legends," lauding 20 of calypso's top stars.

Honorees included the legendary Roaring Lion, Kitchener, Atilla The Hun, Spoiler, Blakie, Terror, Black Stalin, Mighty Sparrow, Superblue, Relator, Gabby, Pretender, Gryner, David Rudder, calypso composers Joker and Mer-chant, and journalist Phil Sim-

The event was organized by Ice Music and hosted by CEO Eddy Grant and Prime Minister Panday. and was held in primary tribute to 82-year-old pioneer calypso producer/recording engineer Aubrey Christopher.

CHRISTOPHER TRIBUTE In the '40s, Christopher estab-

lished the first aound recording studio la Trinidad and Tobago, pio neering the islands' sound recording industry. He was first to record the

Mighty Sparrow in 1956, delivering the artist's first commercial hit, "Jean And Dinah," which won bim the Calypso King title that year and initiated perhaps the most significant career in calvoso history. Also bonored were guitarist

Fitzrov Coleman and bandleader Joey Lewis, who has played with three generations of calypso

The enthusiastic audience of calypso industry professionals heard a keynote address by Grant and a special address by Panday. Grant made an impassioned plea

for the government to take steps to curb piracy. "Our artists live like gypsies; they have to go to the United States and beg for a living while right here in Trinidad people are spending millions of dollars internally to buy their music but in pirated versions," he said. Grant petitioned the prime minlster to help provide for pioneer

calypso composers and performers who have reaped little financial reward from their contribution to the island's indigenous entertainment industry. He drew attention to the work of two of the honorees seated in the

audience, composers Winston "Joker" Devines and Denis Franklin Edwards, aka Merchant. These gentlemen, over a career of close to 30 years, have each contributed millions and millions of dollars to Trinidad and Tobago from monies from Carnival music and tourism," Grant said.

After his address, Panday re sponded to questions from Billboard with promises of unswerving cooperation and support for the island's growing music industry. "I agree with Eddy Grant," said Panday. "There may be a gold mine here to be tapped.

Reviews&Previews

SPOTLIGHT

POP

MTV Unplugged PRODUCER Alex C MTV/Marcury 528 950

The group that made a sensation when it went "Unmasked" some years ago now goes "Unplugged" in a concert recording that captures its brand of classic rock'n'roll in full acoustic glory. Joined by onetime members Ace Frehley and Peter Criss, the current Riss lineup renders touching versions of such classics as "Sure Know Some-thing," "Beth," "Rock And Roll All Nite," and the Stones" "2,000 Man." Furthermore, the album contains material that did not air on the MTV telecast. The Kiss army-loyal as ever-is virtually guaranteed to flip over this release, especially with a full-fledged Kiss tour on the boards for this summer Rock on!

* HAMELL ON TRIAL Big As Life

Mercury 528 829 New York-based solo artist Ed Hamell (aka Hamell On Trial) brings to the table a refreshing combination of electric fury and acoustic grace, eloquently spinning urban tales in a style that vs illates between straightforward folk, ning urban tales in a style that vacpunk, rap, rock'n'roll, and spoken w Among the highlights of a consistently engaging debut album are "Sugarfree,"
"Blood Of The Wolf," "Pep Rally," "Z-Roxy " and "Piccolo Joe"-all of which are recommended for modern rock, triple-A, college, and mainstream rock and pop airplay. An enlightened storyteller with a novel musical approach

WARRING ARTISTS

PRODUCER: Randall James and the bands

Justice 0009 This is a most unusual, most inspired salute to living legend Willie Nelson has assembled some of the finest alternative rock talent around and some of Nelson's contemporaries to record leftof center renditions of the artist's material. The combinations of musicians speak for themselves: Johnny Cash performing "Time Of The Preacher" with John Carter Cash, Kim Thayil of Soundgarden, former Nirvana bassist Krist Novoselic, and Sean Kinney of Alice In Chains; Kim Deal of the Breeders dueting with Kris Kristofferson on "Angel Flying Close To The Ground": and Waylon Jennings and L7 joining on "Three Days." Other participants include the red-hot Presidents Of The United States Of America, Mark Lan negan, Supersuckers, Best Kissers In The World, and Jello Biafra. Highly appealing, though admittedly twist

1995 RECORDING Company PRODUCER Phil Ram

Broadway Angel 55608 Stephen Sondheim's landmark 1970 re held up extremely well in a pro duction staged last year, although some

SPOTLIGHT



Anthology 2

Capitol 34448 Second insta allment of the fab Beatl "Anthology" series hones in on the "mid-dle" yearn—the period that yielded such masterpieces as "Eleanor Rigby,"
"Renorrow Never Knows," "Within You
Without You," "A Day In The Life," "Lucy
In The Sky With Diamonds," "Yester-Without You," "A Day In The Life, "Lus-In The Sky With Diamonds," "Sester-day," "Strawberry Fields Forever," and "Penny Lane, "which all underwest sub-stantial experimentation before being committed to the final masters. While "Anthology 1" contained poor-quality recordings of primarily archival appeal, this volume sims right at the mainstre-consumer, with outtakes and alternate versions of all the above tanes, plus previ-ously unreleased songs and the second mous John Lennon composition shed out by the surviving Beatles.

"Real Love." A precious window into the most lucrative creative collaboration in

the history of nonular music.

critics found the libretto-a sardonic view of the single-vs.-married scene on Manhattan's Upper West Side—a little wanting as it turned 25. Naturally, it is the songs that are the thing here. And while Columbia's original-cast version remains the sentimental favorite, there is lots of digital-era snap to this Phil Ramone production, And, besides, this version contains a compelling song.
"Marry Ms A Little," that was cut from
the 1970 production. Legions of Sond-

heim fans will want this new cast album



A romantic with a capital R. Afgh Whigs' auteur Greg Dulli strives for high drama above all. With '94's "Gen-tlemen," he and the Whigs produced an that explored characters and emotic with uncommon depth while still rock-ing intensely. "Black Love" is even more of an enic, with Dulli painting a gripping bleaux of temptation an ble. The hand continues to broaden its soundstage, employing strings, organ, and backing singers as a lush counterpoint to Dulli's vocal swagger and gui-tarist Rick McCollum's stinging leads. Like the Stones on "Sticky Fingers," the Whigs fuel their ambitions with the fire of great black music, fashioning rock'n'roll of symphonic sweep and elemental passion. An indelible work from

as much as classical buffs would want a new dynamite recording of Beethove or Brahma

DEBECCA LUKED

Anything Goes
PRODUCER: Bruce H

Recent star of Broadway's hit revival of "Show Boat" and a frequent cast men her of show-score studio recordings. Luker, who has a lovely theater voice, is in versatile form, as is the set of Cole

Varese Sarahande 5647

VITAL REISSUES"

THE WHO Tomety ORIGINAL PRODUCER, KR Lambert

MCA 11417 "uppermost in the Who canon, and monumental in its impact on popular culture, "Tommy" was a landmark recording that remains as significant today as it was upon its original release in 1969. This newly remixed and remastered versionpart of MCA's exemplary rel program of the British rock legends catalog, carried out with the blessing of Who icon Pete Townshend brings to life every nuance of the album's masic, from the frenetiacoustic gultar intro to "Pinball Wizard" to the grandiloquence of "We're Not Gonna Take It." Another piece of a vital rock'n'roll catalog falls into place.

VARIOUS ARTISTS

In its heyday in the '70s and '80s, the King Biscuit Flower Hour was a staple of syndicated radio, bringing live rock'n'roll to thousands of living rooms before the age of MTV. This batch of releases unearths several of the series' highlights, including performances by America, Deep Purple, 10CC, Canned Heat, King-Steve Forbert, Robin Trower, Tri-umph, Humble Pie, and the Fixx. The quality of the recordings is superb, and the releases contain the original broadcasts. A slice of history, and a nod to radio's pivotal role in introducing new talent to a audience. Distributed by

SPOTLIGHT



ALBERTINA WALKER Let's Go Back PRODUCER Sand

sen 84418-4234 With more than 60 albums to her

credit in a career that has spanned more than 40 years, gospel matriarch Albertina Walker shows no signs of slowing down. With only an occasional nod to contemporary gospel, she sticks largely to the traditional songs and sound she helped to define and for which she has become known and celebrated. Walker is wondsrfully soulful as ever on such chestnuts as "Talk It Over With The Lord," "On The Battlefield," "I'll Take Jesus," "In Shady Green Pastures," and "Thy Way, O Lord," pouring herself into them and make ing them her own. A page of history that still resounds with truth and proves the timeless appeal of roots gospel music.

Porter songs, a well-balanced collection of familiar and rare creations. The bal-lads such as "Everytime We Say Goodbye" and "In The Still Of The Night. are powerful, although a swingin sion of a neglected gem, "After You, Who?," should have been addressed similarly. Luker's versions of "Don't Fence Me In" and "Anything Goes" are delightfully sly in their easygoing man ner. Musical director Patrick Brady and orchestrator Larry Moore are decidedly

an asset. Luker is a welcome addition to cabaret/show bins **ORIGINAL 1995 LONDON CAST ALBUM** Mack & Mabel PRODUCER: John Fr Broadway Angel 36771

Jerry Herman's merry send-up of the silent era failed to hold much interest theatergoers and critics in 1974, but it has developed a cult following in the U.S. and the U.K. Now, it is an unqualified hit in Great Britain. This release, billed as the first complete recording of the score (MCA issued the U.S. original cast albun in 1976), once again serves notice that Herman upholds the great legacy of Broadway's golden era. His "I Won't Send Roses" is one of the lovellest neglected

RAP

■ GAMERS

Priority 53994 Group members TCD and Special One used their debut set to take listeners on "Fonky Expedition." Now the Oakland sisters are back with tracks about female macks who "got game fo' days."

Their tuneful thumpers about making money working men and assorted ghetto frolicking contain creeping synths, phat drums, and thick bass no Standouts include "All Cought Up." a cautionary tale about unsafe sex, and "All Star Freestyle," which features Bay Area stars Father Dom. Money B (from Digital Underground), C-Funk, Mac Mall, Herm, and Mystic.

COUNTRY PATTY LOVELESS

PRODUCER Empry Goety In Epic 67269

About the only thing that doesn't resonate on this very satisfying album is Richard Thompson's somewhat raucous Tear-Stained Letter." It really doesn't fit with the tenor and tone of Loveless poignant delivery. Elsewhere, she manages to sound simultaneously contemporary and traditional, and her clear-as-a bell voice is finally being showcased to ite follost

Heartbreak Town PROQUEER: Joe Thomas (with Steve Azer and A.J.

Is this a treod?: a young singer with no hat, no Mr. Haney-ish wavering vocals, no Garth mannerisms, and no dog songs. Newcomer Azar co-wrote every thing here (except Paul Davis' "I Go Crazy") and shows a flair for adept lyrics, especially with ballads, Plus, he sings with an exuberance and muscle that invoke a Springsteen/Mellencamp anirit of current country music, emphaizing fluid arrangements and straightahead guitar attack. A pretty solid

JOHN MCEUEN Acoustic Travellar

Vanguard 79484 Nitty Gritty Dirt Band multi-instru mentalist extraordinaire John McEuen has produced an ambitious mostly instrumental work that explores ti many possibilities of instruments that have been part of country's bedrock. He runs through a set of mostly original songs on guitar, clawhammer banjo, mandolin, lap guitar and lap steel, ar pickers, including his son, Jonathan. Highlights include Merle

Travis' "I Am A Pilgrim" and Jerry Jeff Walker's "Mr. Bojangles." JAZZ

Always With Ma PRODUCERS, Lucitie and Jimmy Amadia

TP Recordings 92213 Pianist Jimmy Amadie, a stalwart side-

man for such artists as Mel Tormé and Woody Herman, was sidelined about 30 years ago by increasingly painful ten-don problems but carried on as a jazz educator and author of widely read instructional books. Whether or not this long-in-the-making solo album amounts to "Mr. Amadie's Opus," it is still a strong, swinging expression of a seric keyboard talent. Highlights among Amadie originals include the relently ly driving modalities of "What Now," the angular lyrigism of "Rossa Swine and the sweet balladry of "My Lady Lu"

and the title track. Foremost among an

(Continued on page 77)

ABUMS: [POLICIER Revised some by the wines where the in these agreed affection in the based required affection of the based re

BRIDGARD MARCH 23 1996

Reviews & Previews



POP

➤ SWV You're The Oris: (4.3%)

PRODUCTR: Alter "Allista" Gordon JI
WRITERS A. Gordon JI.
Johnson, C. Garnbila
PUBLISHERS: Al'S Sinest-Mano/Salsandra/Doe Ole
Ghatto Islo WB/Wander Worman Sings, ASCAP, Warn

Onto into Window was sing, ASLP, winor-Gagge, Pill

"Grape To Company of the C

COLLECTIVE SOUL Where The Rive

PRODUCERS: Ed Roland, Matt Serietic

NSLIGHTS. Balanci tertification Chaptell, this Allantic 4578 scenes used The follow-up to the bands recent top 20 hit The World Know" grindf along at a cranchy retro-reck clip, burring the song's natural pure pop melody beneath a barrage of fuzzy richtigm guitars and force ful drums. Not as obvious a top 40 entry as its preferences or. Rever' is a fine single preferences or. Rever' is a fine single momentum building while maintaining the band's rock raido cred-maintaining the band's rock raido cred-maintaining the band's rock raido cred-

► STONE TEMPLE PILOTS Big Bang Baby

PRODUCER Brendan O'Brien WRITERS R. Delan, S. Wailand PUBLISHERS EMI-Virgin/Floated, ASCAP

ibility.

Attactic 6501 custom sugar. There is something leaner and leas as self-conscious about this first geek its self-conscious about this first geek its less ingentiary. They Waster Songer From The Vatican Gift Slope. The guide the songer self-conscious self-conscio

RADIOHEAD High And Dry (4-16) PRODUCERS, Radiohead, Jim Warren

FORGISHE, Warner Chapper, ASCAP Capital 93337 West Castleman Country and Control of Capital Castleman Country and Castleman Ca

THE NIXONS Sister (4-28)
PRODUCERS, M. Codion, The Nemms
WRITERS, John Hamphrey, Jesse Caren, Ricky
Brooks, Zat Maloy
PUBLISHER: not laisted
MCA 3622 (p) (sel) (col single)

MCA 3622 (00 16) (30 topps)
Modern rock radio has already
embraced this straightforward rock
effort. Now, it is time for top 40 programmers to take notice. Stations that
play Counting Crows and Gin Blossoms
will find the Nixons to be a comfortable
fit, as their music contains a similar.

amount of grainy guitar riffs, rootsy melodies, and strong pop sensibilities. From the album "Foma."

VOICE OF THE BEEHIVE Scary Kisses (3.3%)
WRITERS: Tracey Byrn, Peter Writese
PROQUEER P Vettese
PUBLISHERS: BANGEMI, ASCAP

Discover, 74528 (60 oven)
Determined to be more than a musical
footnote of the '80s, pleasant popaters'
Voice Of The Beehive are back and
ready to conquer the charts. Tangy
female vocals contort over substantial,
asweet musical orchestration. The single
from the fun, new album 'Sex & Mis-

TIA As I Watch U Dance 14:041 PRODUCER: Steve Thomas WRITERS: Surne, Tra. S. Thomas

PUBLISHER, Surmester, BMI
REMIXERS Markus Schulz, C.L. McSpedden
lehiban 355 (CO singer)
Tia continues to woo radio with h

The continues to woo radio with her glossy, highly commercial brand of dance/pop. She has a coquettish delivery that charms and lends youthful vigor to the song's pleasantly simplistic invitation to rightm-romance. Sleve with the continuation of the property of the continuation of the

POE Angry Johnny (4-19) PRODUCERS: Poe, RJ Rice WRITERS: Poe, RJ Rice PUBLISHERS: Apro Poe Go/Alva, SMI, EPHCT

Modern 92605 too Assetts (cosums singer Along with diva vocals and clean production, this track has more fun and clever sexual euphemisms than you can shake a stick at. The longer version is worth looking into for its beefed-up sound.

R & B * SOCIETY OF S.O.U.L. E.M.B.R.A.C.E. (Da

Da Dah Dah) (4.17)
PRODUCETS, Organized Noize
WRITERS: Organized Noize, B. Bennett
PUBLISHERS: Organized Noize/Stiff Shirt, BMI, Big

SNEW, NACHAP

REMARKES, Organized Honce

Lafara 4148 ton RMMI (caseers ungal)

Need a little old-school soul? Stop right

here and indulge in the allky spice of

this swaying slow jam. Steamy vocals,

seductive story-telling lyrics, and

George Benson-atyled jazyfunk guidsar

are the primary elements of this entic
terms.

this swaying slow jam. Steamy vocation, seeductive story-telling lyrics, and George Benson-styled jazz funk guitars are the primary elements of this entition of the state of

AFTER 7 How Do You Tell The One 14:472 PRODUCER: Babylace

PRODUCT Substem
PROSTORY Substantial Subst

NAIS My Eyas Adorad You (3:59) PRODUCER: Kenny Notan WRITERS K. Notan, B. Crewe PUBLISHERS, Kenty Notan, ASCAP, Stone Dia-

PUBLISHERS, Kenry Nolan, ASCAP, Stone Diamond/Tanny Boy, BMI Street Life/Scotti Bros. 7805 (do 8MH (cass single)

Updating Frankie Valli's classic 1974 recording into a doo-hop ballad makes so much sense that it boggles the brain that another act didn't get to it sooner. The pleasure of this single is that the song a original co-writer, Kenny Nolan, is at the production belin, retaining much of its warmth and giving it a decidedly Boyz II Men-type slant. The inclusion of a beat-savy shuffle mix and a sleek-suppella cerain standard and a sleek suppella cerain standard consumption. Give it a listen. It's quite nice.

BOB CLIQUE Hostage (8 411 PRODUCER Daniel Kastner WRITERS D. Kastner C. Philips, T Carter

WRITERS, D. Kustner, C. Philips, T. Carter PUBLISHERS: 1,000,000 B.C.CPhia, BMI REVENUE Ray Archie, Asson Spirak, Bill Blus AD2000 2009 (counts single) After having secored trophies in a h

After having scored trophies in a handful of local talent shownesses, this Boston-rooted teenage quartet is gunning for radio action that mell senger schede should be a support of the state of the sta

▶ JOHN ANDERSON Long Hard Lesson

Learned (3 get PROQUEERS: John Anderson, James Stroud WRITERS: J. Anderson, O. Anderson, M. Anderson PUBLISHERS: Aimo, Holmes Creek, ASCAP, Brenvill BMI BMA 64498 17-fech angla.)

A hantingly hypnotic melody and a well-crafted lyric that pointedly delivers the lesson that "the future's in our hands/Once it's loat, it card 'lesson learned.' A darkers on is one of country music's most unique vocalists and delivers the goods on this strong time. The lyrical depth and innovative tion to souther years.

► DWIGHT YOAKAM Sorry You Asked 12 25: PRODUCER: Pute Anderson WRITER D. Yoakam

Section 7996 (or form ten) ICD parel Mycome the Integrating introduction and Youkam's trademark vocals to the splash of horn and the innovative fade, this record demonstrates the standard of creative excellence that Youkam and producer Pete Anderson have carved out for themselves. They continue to stretch the boundaries of because of their efforts.

NEW & NOTEWORTHY

SHADOWCAST The Abyss (no timing in PRODUCER, Rockus WRITER not insted

PORLISHER Shadowland BMI Universel 1009 (c/a tres) fease The future of hip-hop on pop radio relies as much on variation of presentation as it does on lyrical potency. To that end, this richly atmospheric chugger waves a flag that programmers should not ignore. The heat is thick and scratchy, while its coating laye keyboards have a dark and ominous tone that initially unfolds with a deceptively sooth ness-only to take on a slithering vibe once the deep-throated rhyming kicks in. One of those sin gles that can realistically and succesafully coort popsters and purists simultaneously.

► RHETT AKINS Don't Get Me Started 13 221

WRITERS R Alains, S. Hoght, M.D. Sanders PUBLISHERS: SernyATV Songs/Tree, BMI: Stanstruck Witters Group/Mark C., ASCAP

Deca 55166 (Penn sage)
Akina follows the success of his singles
'That Air' My Truck' and 'She Said
Yes' with a song about the fireworks
that happen when you first fall in love.
The nositive lvric could have the noten

that along about the Herodixa that happen when you first fall in love. The positive lyric could have the potential to descend into aticky sweetness, but the earnestness in Akins' vocals elevates the song and makes this a thoroughly enjoyable outing.

GRITCHEN PETERS. When You Are Old (2.53)

PRODUCER, Green Deniel WRITER, O., Peters PUBLISHERS SONYATY Tunes/Cross Keys/Purple Crayon Mosic. ASCAP

inspiral 1900 (7 no nego.)
The debet single from the new Imprint label (originally known as Vertina) I a beautiful bailed from each Music beautiful bailed from each Music Country Music Assert, no nego fit by ear "Independence Day" and Party Lovelless". The Day The Country Music Assert Independence Day" and Party Lovelless". The Day The Cont Know Who I allow that endures ("When you are old and tired and gray and wary your overeast on sumy skeys") delivers no Pieter's reputation for prival encellence. She understated production mits the song's mood. This is a wonderful, quiet little in

reputation for lyreal excellence. She has a warm, inviting voice, and they a mode. The same and they a mode. This is a wonderful, quiet little balled, and it will be interesting to see how it farse at country radio in the rush of louder, faster, and sometimes overly produced cuts that are dominating playlists.

DANCE MARTELL U Ain't Really Down (7:50) PRODUCER, Hulla

PUBLISHER: UNI Tunes, ASCAP REMIXER Hula Chicago Style 807 (c): Clubhouse) (12-och single

Chicago-based helter resist her ris act to a tired laver on this swirting, R&B-infected house authent, which was first NSO. Desgite her respect of house historians, the song it not as strong as the power of the respect of house historians, the song it not as strong as the power of the respect of house historians, the song it not as strong as the power of the production by Helia of the Outstere Brushers. But it certainly is sold enough to warrant peak-house bounded to be a sold enough to warrant peak-house being percentage that the production with its wirging percentage hereas here reads and responsible percentage hereas hereas and religious hereas and

* LIZA MINNELLI AND DONNA SUMMER

Does He Love You? 14 361 PRODUCER Brooks Arthur WRITERS IS Strick, S Knos PUBLISHERS Loc de Charles, BMI, PKM, ASCAP Annal 1028 (Charles, BMI, PKM, ASCAP

Argel 10029 to seget
Minnelli energee from the studio with
"Gently," her first project in eons, which
is faeled by this yearning power balled.
The pairing of Minnelli with Summer is
a little jarring at first but turns out to
be an utterly compelling exercise in
vocal style and gymnastics, as well as a
vocal style and gymnastics, as well as a
ma. AC project over the dy medicine
ma. AC programmers should cut this
one up.

ROCK TRACKS

PRODUCE RS. Sylvia Massey, Love & Rockets
WTTERS! Daniel Ash, Love & Rockets
PUBLISHER: not listed
American 8045 (zono CO smeld)

There is good reason why Love & Rockets have maintained a loyal following over the years. Along with Daniel Ash's traditionally solid songwriting, the act manages to keep producing tracks like this one that sound current and main tain the distinctive, ethereal feel exemplified in the band's earlier successes, such as "Here On Earth". Listeners will hang on "Sweet Lover Hangover's" every word. The crisp wah-wah guitar work is outstanding.

* GUIDED BY VDICES The Official fronmen. Rafly Sorg 12:461 PRODAES R: Kum Deal

WRITER R Polland

album tracks.

FURLISHER Neutrons Sorps, BM Massder 184 Copper The first single from GBU's brilliant new 'Under The Bushes Under The Stars' album is the finest effort yet from these profigal masters of the indie rock/pps sorgs. Strangely familiar yet Rally Song's Sounds like the whole British invasion sampled and restated with pith and panache, Of course, the

CD single features three essential pon-

ECHOBELY Creat Things of 20 with TRESS and STATE STATE OF THE STATE OF

THE BADLEES Angeline is Coming Homa. (8-35) WRITERS, Nick Naydock, the Sedies

PUBLICATION STATEMENTS AMENDENCIS, ASCAP Allia 000085 (ct. pursu)
Flans of frootly rock will groove on this bare-bones effort, which is filled with bare-bones effort, which is filled with puttar-driven melodies and happy-golucky vocals. The Pennsylvania-based quintet has already established a strong grass-roots following and is likely to increase its popularity with tracks like

this. From the album "River Songs.' VICTOR I Am The Spirit (4-46) PRODUCES: Alex Lifeson, Biff Bell PUBLISHER: Level Mutoc Inc. Attanks 82852 (CD single)

This unpredictable, pace-thanging track smoothly switches gears, manufing to sound fast but sever hurried. From an opening that resembles the Red Hot. Chili Peppers. "Warp" rifl to apoken-lyric segments, "I Am The Spirit." Is anything if not varied. Prevalent guitars are the focal point on this track.

MANNISH Jive U The Mana (3-27) PRODUCER: Devastation

WRITER S Blanton
PUBLISHERS Mannish/Schneder-Hunt, BMI, Ma majicn/Street Tuff, ASCAP
Correct 10204 (cossette single)

Center 10200 crosses seems seem to the Cost Angeles rap act offers a textbook study in how to combine old-acheol lyrical intensity with langual juzz'funk. The book is an east grabbing hook and instrumentation that are plush enough to make the grade at R&B and crossover radio. A fine reason to dip into the act's notworthy debut album, "Audio Sedative," Contact, 310-246-0779.

SUGA T. H | Took Your Boyfriend (3 56) PROCACER, Tonacapone WRITERS, T. Stevens, A. Gilmour, PR. Nelson PUBLISHERS, Zomba Songs/Suga T., BM1; Zo

Fusicities, Zenea Songa¹20g I. BMI, Zonna (Temperantum Externactionswers, ACAP) PM 42379 bit 8865 (12-on segue II Suga T. ever sanatches your boyfriend, you can bet alse will not feel a shred of the public of the second security of the second the face to those cuckoid laddes 'I' has added to her roster of victims. Tonceapone's unique blend of synthesizer, accordion, and drups from Prince's "If I Was Your Giffriend" play well with

BILLBOARD MARCH 23, 1996

SINGLES, PICES | 10 New releases with the greatest clean potential CRITICS CHOICE (4). New reference, regarderes of patential chair action, which the reviewer highly recommends because of their muckaci start. HEW AND NOTEWORTHER Highlight now and copies and patential chair action, which the mission and with the broadest audience. All reviewer admits a start of the relevant highly received copies in Large Teach (18) and 18). See a start of the relevant highlight now and copies and and co

PERF URU

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(Continued from page 75)

The Moon

enjoyable collection of standards are his jumpin' version of "On Green Dolphin Street," his breathless, kinetic concep-tion of "This Can't Be Love," and a delicate, bittersweet spin on "Fly Me To

★ CARL ALLEN & MANHATTAN PROJECTS The Oark Side Of Dewey DUCERS: Tabus Hara and Carl Atlan

Alfe Jazz/Evidence 22138 With two other Evidence albums, Freddie Hubbard's "Blues For Miles" Ranny Golson's "I Remember Miles this effort by drummer Carl Allen and orms a trio of tributes to Miles Davie All three albums mix originals with tunes by or associated with the master. Hubbard's effort is pretty but alightly assessment Colors is in hotton vet neither the song selection nor the playing is quite as interesting as that of Allen's album "The Dark Side Of Dewey" features persuasive takes on several standards, as well as a couple of smart compositions by Allen Through-out, trumpeter Nicholas Payton shines.

CLARK TERRY & GEORGE PORFRT

The Good Thines in Life

Mons 874 437 sassy strut of "I Don't Want To Be Love" and his offboot shothesic realism amusing vocal form with his rapid-fire way through nutty blues number "Step-

Seventy-something flugelhorn great Clark Terry teamed with 30-something alto sax-ophonist George Robert in 1993 for this live European quintet set. Terry's frenet-ic skidding flogelhorn lines define the ed." the chullient blasts of "My Serret ment of "Perdido." Terry returns to everscatting on "Salt Peanuts" and makes his pin' On The Rouches" with his world. famous mumbling delivery

CONTEMPORARY CHRISTIAN

HEEE SHIVES Little Bit Of Faith PRODUCER Randy Boudreaux

Passam 5510 Jeff Silvey successfully makes the leap

from hit songwriter (he had 35 cuts in 1994 alone) to artist on this wonderful Christian country album. As would be expected from a writer of Silvey's caliber, the songs are strong, his likeable voice vividly bringing them to life. "Lit-tle Bit Of Faith" and "You Get What You Pray For" are rollicking, uptempo tunes that celebrate faithfulness. One of the album's strongest cuts is the beautiful ballad "One Perfect Son," in which a father comforts his son by reminding him that God and Joses were the only perfect father and son. Other prime cuts include "Love Gives," "You Give Me Hope," and "A Nice Place To Visit." For fans of country and/or Christian music, this fine album combines the best of all possible worlds.

CLASSICAL * AARON JAY KERNIS Colored Field/Still Movement With Hymn

Argo 448 174 Two new albums by American Auron Jay

100 Greatest Oance Hills New Albien 83

Kernis present two sides of the comp er; on one, his bittersweet, Mahlerian bent with "Colored Field"/"Still Move ment With Hymn," and on the other his Nymanesque knack for pastiche and ny with "100 Greatest Dance Hits." While the latter (an enhanced CD) is never less than interesting, it is the Argo album that shows Kernis at his best, "Still Movement With Hymn" for piano quartet is a deeply felt elegy, while "Colored Field" is an involving concerto for English horn that is by turns doleful



MUSIC MEL CARTER: LIVE IN HOLLYWOOD

60 minutes \$19.95

Seeking to ride the same wave that has brought a resurgence of interest in classic pop song weavers Tony Bennett and Tom Jones, indie label CSP Records is releasing this recently recorded performance of the artist who was discovered by Quincy Jones. Carter, perhaps best known for his amouth-ne-rilk intermentstiun of the classic "Hold Me, Thrill Me. Kiss Me," here celebrates the song's 30th anniversary and glides through a host of other lounge favorites in fine furm. CSP is also releasing a comple-mentary full-length CD. (Contact: 316)

CHILDREN

75 minutes \$19.90

Alaskan sled dogs have found their way into children's hearts in numerous oth programs, and although this animated genre piece doesn't tread any new territory, it does cuntain a heartwarming drama that allows it to slide easily onto the shelf alongside its predecessors. Set during a diptheria epidemic and based on a true story, "Balto" finds the dedicated dog conquering the elements to deliver a life-saving serum to children in

a for away sity MCA/Universal is over ing the consumer and the educational market in an aggressive campaign that includes sending a teacher's guide to 10 000 elementary schools seroes the ntry targeting children in grades 2-4.

DOCUMENTARY

114 minutes, \$29.98

The complex, often contradictory life of the third president of the United States is put under the microscope in this candid dogumentary Although Inffermen was one of the first and most outspoken advocates of civil rights, he owned and profited from slaves his entire life. This dichotomy is the focal point of the pro gram-written and narrated by awardwinning nonfiction filmmaker Martin Doblmeler-which pores through Jefferson's manuscripts, articles, and per-sonal letters and includes interviews with historians and biographers Recordless of which side of the fence riewers stand, those interested in the life of Jefferson will undoubtedly find the program fascinating.

COMEDY THE BEST OF REQ GREEN

67 minutes, \$19.95 Best-of compilation from the irreverent Canadian comedy series skims the ream from the show's four years on public TV Green, a hearded, plaid flannel-clad handyman type with a handy

and women, male bonding, tools, and

Acres Made sense of humor, gets down to the basics shout miscommunication between men

ed by Green whose fresh intros are often as funny as the episodes them andrew the sides asstoles behind the scenes and never-before-aired footage that will appeal to program dichards as well as new fone

INSTRUCTIONAL

Although povices may think this new videu series has to do with the Land of Or those in the know will find a true video compenion in the first three titles: "Fun With Foods," "Faux Finish es," and "Working With Leather" true niche product, the "Master Miniaturist" series sims—and, so far, succeeds-to provide hobbyists with a broadth and douth of knowledge shout their craft as presented by top-name artisans. MindStorm expects to release a new program mary two months and vill see an increase in interest around the holidays. Uncoming titles iround the nondays, Upcomin include "Plants And Flowers"



Building Ministure Ponds." (Contact:

QUEENSRYCHE'S PROMISED LAND

Hybrid PC/Mar CO-POM Is this "Myst 2." or what? The player

women they would later marry,"

but these women are not named.

and we get no sense of the musi-

eigne' lives outside the band. There

are certain moments that should be

as tonco and dramatic as anything

in a novel such as the death of original

inal lead singer Bon Scott, an alco-

holic who choked on his own vomit

and was replaced by current singer

Brian Johnson. The facts of Scott's

death are there, along with quotes

from the band members about the

important role he played in the

band, but the sense of sorrow and

al wordplay of AC/DC's songs, but

curiously, he never provides any

lyrics to illustrate the point. He

also has a tendency to fall into

eliches: "Ron was nothing if not

true to his artistic vision, living for

the moment and letting the chips

fall where they may . . . It's unde-

niable that Bon Scott was The Real

Thing

Huxley often refers to the sexu-

tragedy is somehow missing.

condex other broad-appeal tenies. Heatexplores a photographistic world that contains a mysterious storyline and plenty of complex puzzles, as well as an impressive soundtrack of ambient, moody music. Rock act Queensryche is

likely to expand its following with this title, which is clearly designed to anneal to more than just hardcore fans of the act. Those who are soured by the limit-ed experience of most enhanced CD and CD Plus titles will want to dive into the dense sume environment contained within these two discs. Beautifully rendered worlds fill this intriguing CD-POM which includes both a rame and three full-length Queensryche music videos. Successful players who finish the come are rewarded with a complete ly new track from the act. True fans of Queensryche will appreciate the inclusion of mini-documentaries and behind the-scenes footage of the band. A surprisingly strong effort.

Garage rock pioneers Pere Ubu cook up an odd assortment of interactive good-ies for dedirated fans of the art's loony style of punk music. Demo versions of "Memphis" and "The River" are con-tained on this disc, as well as the song

"Ball'n'Chain" and the title track. The multimedia items, as expected, are eclectic. Among the items to explore are financial accounts of the Ubu Projex, digital movies and other addition



EMOTIONAL INTELLIGENCE

3 hours (chridged), \$16.95. In this fascinating and listenable audio program, Goleman argues that the most important factors in personal and pro-

fessional success are "emotional intelligence"-a combination of personal qualities, including self-discipline, patience, motivation, optimism, and ability to con-trol anger—and "people skills," such as empathy, the ability to listen, and the ability to offer constructive rather than burtful criticism. His progment is bolstered by the eye-opening results of ous scientific studies. In one study, children were asked to choose between receiving one marshmallow edistely or two marshmallows after waiting 10 minutes. Those that were willing to wait, foregoing immediate gratification for a greater reward, grew up to be more successful as adults. Amazingly, the "marshmallow test" was a more accurate predictor of future success than were I.Q. or SAT scores. Another study found that when the part of the brain that controls emotion is damaged, people are unable to make even the slightest decisions, even though their logic and rescoping conters are intact. They are able to analyze choices but cannut assign priurities tu

them. In addition, Goleman says, med-

ical studies show that emotional health

has a direct relation to physical health:

People who are constantly under stres or who are prone to hostility are far pure likely to suffer from illness than those with a positive outlook. In a thoughtful and sincere voice, Goleman discusses the effects of emotional intelligence un career, marriage, and parenting and offers advice to improve one's own emotional intelligence as well as promote it in children

For AC/DC fans, this book serves

PRINT

AC/DC: The World's Heaviest Rock By Martin Huxley St. Martin's Press 224 pages, \$10.95

Australian bassy metal hand AC/DC has earned 11 platinum albums over two decades, largely by ignoring musical fashions and sticking with its proven brand of loud, unpretentious, straight-shead

rock

In this biography, Huxley traces the band from its members' childhoods to the present. The book is thorough and full of interesting tidbits, such as the fact that band members Angus and Malcolm Young were helped enormously in their career by their brother orge, formerly of the Easybeats ("Friday On My Mind"). George helped his brothers avoid the mistakes that plagued his own career and produced many of AC/DC's albums. Huxley has certainly done his homework delineating every step of the band's upward rise: the addition (and sometimes firing) of hand members, every tour (with descriptions of many individual concerts), every album and single, and lots of excerpts from music reviews and interviews

The facts are all there. Yet despite this, the book has a secondhand feel to it. Relying heavily on published interviews and magazine articles on the band, the book fails to provide a sense of immediacy or depth. There are moments when the reader is left hanging: At one

concert in Cleveland, we are told, a gunman shot into the crowd, and a riot ensued, with one fan killed. another seriously injured, and 300 police officers called in to quall the panie. But there's no follow-up. Was the hand blamed in any way for the melee? How did the band react to this incident? Were there any lawsuits? Huxley doesn't say,

The band members' personalities are described, and there are humorous anecdotes about their escapades, but the reader is not left feeling as though he really "knows the people behind the legend. We are told at one point that "both Angus and Malcolm were involved in long-term relationships with



Still the biography is useful as a reference guide, offering many basic biographical and career details (including a discography) and summing up the band's appeal. (Responding in the '80s to a jour nalist's sneer that AC/DC had made 10 albums that all sound the same, Angus Young replied, "He's a liar. We've made 11 albums that all sound the same."

as a good primer of the band's history. TRUDI MILLER ROSENBLUM

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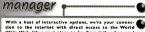
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LIFELINES

RIRTHS

Boy, Jameson Anthony, to Kathleen Lotz and Michael Teen, Feb. 11 in Burbank, Calif. Mother is national menchandising manager for Warner Bros. Records Inc.

Boy, Matthew Gregory, to Linda and Greg Bocchi, Feb. 29 in Alexandria, Va. Mother is associate general counsel/director of royalty administration at the Recording Industry Assn. of America

Boy, Jordan, to Liz Bertin and Mike Speranzo, March 3 in Pittsburgh. Mother is a member of band Rusted Root. Father is a musician.

Boy, Harry-James Clemente, to Kimberly Manning and Patrick J. Clifford, March 12 in Austin, Texas. Mother is manager of country roots band Roosterbifty. Father is CEO of Otis Records.

Willi Studer, founder of the former Swiss Studer Revox Group of Regensdorf, Switzerland, March 1 after a brief illness. He was 84 years old. Studer started his entrepreneurial career in 1948 in Zurich, adapting U.S. tape recorders for the European market, which he sold under the name Revox. In 1960, Studer entered into a venta with EMT Wilhelm Franz GmbH of Wettingen, Switzerland, with the goal of opening a world market for Studer ducts. Among its breakthroughs was the sale of a Studer J37 4-track recorder to Abbey Road Studios in London for recording the bulk of the Beatles product, In 1990, Studer sold his company-which, at its 1986 peak, boasted 2,000 employees—to the Swiss Motor Columbus Group. In early 1994. Harman International acquired Studer's professional division (see story, page 42). Willi Studer was awarded an honory doctorate in technical sciences by the Swiss Federal Institute of Technology in 1986. He also received, in 1982, the Audio Engineering Society's gold medal.

Nelson Ernest Hatt, 51, of a stroke, Dec. 8 in Glendale, Calif. Hatt, a trumpet player, toured during the 70s with popular bands, including the Glenn Miller Orchestra, the Buddy Rich Band, Woody Herman & the Thundering Herd, and Harry James & His Orchestra. He contributed to several motion picture and television scores and produced the Mazda car commercial featuring Glenn Miller's hit "In The Mood." Hatt worked on many movie and television scores, including those for "Star Trek,"
"Rocky II-IV," "The Waltons," "Happy Days," and "The Love Boat." He is survived by his fiancee, Judi Wallace; his sisters, Virginia Hay and Mary Lynn Cantrell; and his brother William E. Hatt.

CAI FNDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to Calendar, Billboard, 1515 Broadway New York, N.Y. 10036.

MARCH March 13-17, 26th Annnal ITA Seminer, Ari-

zona Biltmore, Phoenix, 212-643-0620. March 17-20, Winter Mosic Conference Fontainebleau Hilton Resort and Spa, Miami Reach Ele 054-563-4444 March 19. ASCAP Founders Award, present-

ed to Ashtord & Simoson, Motown Cafe, New York 310-229-9200 March 19, Getting And Using Power, pre-

sented by Forafi Entertainment, Third Eve Reper-

NFW COMPANIES

Success Records is a new label formed by Rana Ross, a bassist whose credits include Alexander O'Neal and Screamin' Jay Hawkins The label's first release is a selftitted disc from Sidnee, former leader of the hand Live Nude Girls Portions of the proceeds from the first two singles will be donated to lifeBEAT and the Nicole Brown Simpson Foundation. The company can be reached at 14622 Ventura Blvd., Suite 719, Sherman Oaks, Calif. 91403; 818-908-0469; fax 818-908-0807; E-mait:SuxSRcrds@aot.

toira Theater, New York, 212-961-1180. March 20, Tributa To Morton Gould, presented by ASCAP Carnegie Hall, New York, 212-521,6000

March 20, Knowing Your Rights As A Songwriter, co-sponsored by the American Latin Music Assn., Songwriters Guild of America, BMI, and NARAS, BMI offices, New York. 201-867-7603

Merch 22-25, NARM Convention, Sheraton Washington, Washington, D.C. 609-596-2221. March 23. How To Start & Ren Your Own Record Label, New Yorker Hotel, New York. 212-688,3504 March 26 ASCAP Presents-Mosic Publish.

ing Into Session, ASCAP, New York. 212-621-6414.

March 26, The Dynamics Of Concert Tours, presented by the Los Angeles Area Music Network, S.I.R. Theater, Hollywood, Calif. 818-769-March 27, Music And Naw Madie: Issnaa From Creation And Licensing To E-CD And

action, presented by Los Angeles Women in Music, location to be announced. 213-344-9606 Merch 30. 8th Annual Tamika Raggae Awards, Paramount Theater, New York, 718-978-

March 30-31, Platinnm Plantation Record-ing Industry Seminer And Demo Clinic, Radisson Hotel Atlanta 770,368,3905

APRIL April 2, The Business Of Entertainment: The Big Picture, presented by Schroder Wertheim and Variety Pierre Hotel New York 212-492-

April 6, Raleasing Your Music Indep ly A-Z, presented by All Points Brilletin Worldwide, EK Horton Center, Los Angeles. 310-306-

roaramming



the Rembrandts at the local Hard Rock Cafe, industry types gathered. Shown, from left, are Hard Rock GM Mike Kneidinger, Hard Rock promotion and public relations manager Fred Traube. Mix 107.3 morning show producer/talent Bert Weiss, moming show host Jack Diamond, the Rembrendts' Danny Wilde and Phil McDonald, and Mix 197.3 operations manager/PD Bandy James. Prior to the performance. Diemond's local band. Diamond Alley, was inducted into the D.C. Hall of Fame at the Hard Rock.

Networks Down 12-Plus RADAR 52 Shows 3.1% Drop

RY CARRIE BORZILLO

LOS ANGELES-RADAR 52 the full 1995 network radio audience study conducted by Statistical Research Inc. once again showed a decline in listenership—a 3.1% drop—among all networks with listeners in the 12-plus Out of the 14 networks surveyed.

five showed gains in this demo, with ABC Radio Networks' Galaxy posting the best increase, a 10.6% gain, The other networks with increases in the 12-plus demo were American Urban Radio Networks (8.9%), CBS Radio Networks (5.6%), ABC's Platinum (3.9%), and ABC's Prime (.8%). The remaining nine networks dipped between a whopping 22.6%

(Westwood One's Source) and a mere .9% (ABC's Genesis). In RADAR 50 and 51, it was ABC's Excel that posted the highest gains in

this category. However, in RADAR 52 that network dipped 7.2%.

In RADAR 51, the networks collectively dipped 4.2% with listeners in the 12-plus category (Billboard, Sept. 30. 1995).

Overall, adult networks posted a 1.6% decrease, while young-adult networks fared a bit worse, with an 8.3% drop with listeners 12-plus. In the key 25-54 category, young-

adult networks and adult networks dipped 8.1% and 4.3%, respectively. Paul Harvey's various newscasts and "Rest Of Story" took the top four posi-

tions in the top programs in network radio category Statistical Research points out that

about 135 million people 12-plus listen to network radio in a week. This represents 62% of people in that age roup, 65% of men, 60% of women, 57% of teenagers, and 67% of men 35



Green Day, WJMO (Jemmin 92.3) Cleveland celebrated Leap Year with a Lead Frog contest, drawing about 40 listeners who qualified over the air and then hopped their way through a downtown park. The last frog over the finish line won a trin for two to the Rohamas

Listeners Steamed By 'Love Phones' Ohio Principal Helps Pull Ads For Show RY RRADI EV RAMBARGER

NEW YORK-There's nothing like

sex to get people stirred up—espe-cially when it's broadcast on the radio Westwood One Entertainment's

syndicated call-in show "Love Phones" has engendered high ratings and complaints over the past three years by mixing frank disirreverent humor. Some say the show is an abomination; others proclaim it a public service

Originating from WHTZ (Z100) New York and beard on 35 stations nationwide, "Love Phones" is hosted by clinical psychologist Judy Kuriansky, aka Dr. Judy, author of the youth guidebook "Generation Sex." Her co-host, Chris Jagger, acts as sidekick and general insti-Michael Farmer, principal of Van

Buren Elementary School in Hamilton. Ohio, near Cincinnati, says he was an avid listener of WYGY (Y96) Cincinnati as well as an enthusiastic attendee at line-dance parties sponsored by the station at a local nightclub. But after hearing "Love Phones." which is broadcast Monday through Thursday 10 p.m-midnight. Farmer grew incensed and launched a campaign to persuade advertisers to pull their commercials from Y96 in protest of what he calls the show's "pornographic "I've been an educator for 20

years, and I don't see 'Love Phones' as a social service in the least, Farmer says. "It's just a yuck-it-up way of dealing with sexual mat-

According to Farmer, distasteful humor is the least of the negative numor is the least of the ne worked with a lot of abused children over the years," he says, "and I know it's not only adults who abuse them—a lot of times it's older kids abusing younger ones.

"I predict that eventually a 16year-old will perform a sex act on a younger child, and then he'll explain to people that he did it because of what he heard on the Dr. Judy program," Farmer adds. "And that'll be the end of the show. But it'll be too late for the shused child who will he affected for the rest of her life ' Citing listener feedback and a

graduate-student study conducted at the Albert Einstein College of Medicine in New York, Kuriansky says that rather than causing any harm, the discussions on her show provide help to those who need it most. "Young people often suffer from myths about sex," she says, "and they need and appreciate

"I'm very proud of what we do on



the program," Kuriansky says, particularly instances like the on where we got a young girl who had been abused by her father to a shelter . . . And the show isn't just about sex but about the deeper psychological aspects of love and relation-

Jagger says much of the criticism "Love Phones" stems from the joking aspects of the show. "God

forbid you talk about sex and have a good time." he says. "Sex crestes a lot of anxiety in

'God forbid vou talk about sex and have a good time'

people, so it pushes a lot of buttons," Kuriansky says. "If some of the people who have negative views about the program would just listen more closely and work with us, we could accomplish a lot together." After pointing out to businesses

that their ads were airing during and around "Love Phones," Farmer succeeded in getting several of the advertisers to drop their spots. The president of one such company, Wayne Hochstetler of Wooster (Ohio) Motor Ways, says he didn't know his ads on Y96 ran during "Love Phones."

"We can't even pick up the station 200 miles away in Wooster," Hoch stetler says. "But I'm glad Mike Farmer contacted me, because we don't want our ads associated with a show like ['Love Phones']. The content reflects on us, and we don't want to support trash like that, "Even if it burts our bottom line

to null our ade from the station Hochstetler continues, "we will give up the exposure in order to take a moral stand." According to John Rohm, GM of Y96, advertisers like Hochstetler are the minority. "Only a few have left the show," he says, "and if we had explained the show to our advertisers in advance to set the stage properly, they might not have got-Farmer says that he believes in

"free speech and that everyone has a right to listen to whatever they want. But kids shouldn't be exposed to that kind of program. I would be much happier if they put it on at midnight. Teenagers don't go to bed at 10. Whoever thinks so is kidding themselves. Rohm says that given the target-

ed 18-34 demo-

graphic, "the 10 o'clock time is entirely appro-priate. The FCC says that is a safe harbor for this type of pro-

For Y96, as with many of the stations carrying "Love Phones," ratings show that

the 18-34 demo tunes into the program enthusiastically. In the early evening, the station pulls in a share in the high 4s; during both hours of "Love Phones," the ratings rocket to a 6.4 share 12-plus, split equally by gender. At Z100, "Love Phones" provides

an even bigger jump in ratings over early evening programming, with the show representing the station's highest share from 5 a.m. to midnight. In the fall '95 Arbitron book, Z100 drew a 5.4 share 12-plus at 9 p.m.; at 10 p.m., as "Love Phones begins, the share doubled, to 10.8.

According to Sam Milkman, as sistant PD for the station and producer of "Love Phones," people listen to the show because of a definite need. "When I was growing up, our biggest fear about sex was that we weren't going to get any," he says, "Now kids are scared it might kill them. And that's why you need to have the show on at 10 hey need to be able to access it." The markets in which "Love

Phones" airs range in size from the No. 1 radio market, New York, to market No. 205, Wheeling, W.Va. (Continued on next page)

(24) 26 29 3

(25) 24 24 3

Adult Contemporary

| W.K | ¥.K | 2 WKS | WKS. | TITLE LABEL & NUMBER DISTRIBUTING LABEL | ARTIST |
|-----|-----|----------|------|--|--|
| | | | | | 0.1*** |
| 1 | 1 | 1 | 19 | ONE SWEET DAY | MARIAH CAREY & BOYZ II MEN |
| 2 | .1 | 19 | 4 | BECAUSE YOU LOVED ME | ◆ CELINE DION |
| 3 | 3 | 4 | 9 | SO FAR AWAY DAMA AREAM CUT AND AND CO. | ◆ ROD STEWART |
| 4 | 2 | 2 | 23 | BLESSED ROCKET 812394/SLAND | ◆ ELTON JOHN |
| 5 | 4 | 3 | 33 | BACK FOR GOOD | ◆ TAKE THAT |
| 6) | 8 | 7 | 20 | YOU'LL SEE | ◆ MADONNA |
| 7 | 5 | 6 | 21 | EXHALE (SHOOP SHOOP) | WHITNEY HOUSTON |
| Ð | 19 | 12 | 16 | DON'T CRY | ◆ SEAL |
| 3) | 13 | 15 | 8 : | NOBODY KNOWS | ◆ THE TONY RICH PROJECT |
| 10) | 9 | 10 | 7 | SOMEWHERE | PHIL COLLINS |
| 11 | 6 | 5 | 9 | JESUS TO A CHILD | ◆ GEORGE MICHAEL |
| 12 | 12 | 11 | 39 | KISS FROM A ROSE | ♦ SEAI |
| 13 | 11 | 8 | 64 | AS I LAY ME DOWN | ◆ SOPHIE B. HAWKINS |
| 14) | 23 | _ | 2 | COUNT ON ME + WHIT | POWER * * * TNEY HOUSTON & CECE WINANS |
| 15 | 14 | 9 | 13 | OREAMING OF YOU | SELENA |
| 16 | 15 | 14 | 17 | MISSING | EVERYTHING BUT THE GIRL |
| 17 | 17 | 17 | 21 | TIME ATLANTIC 87095 | ◆ HOOTIE & THE BLOWFISH |
| 18 | 18 | 18 | 3 | FAITHFULLY | PETER CETERA |
| 19 | 16 | 16 | 36 | ONLY WANNA BE WITH YOU | → HOOTIE & THE BLOWFISH |
| 20) | 20 | 20 | 3 | GROW OLO WITH ME | MARY CHAPIN CARPENTER |
| 21 | 19 | 13 | 11 | A LOVE SO BEAUTIFUL | MICHAEL BOLTON |
| 22) | 28 | 27 | 6 | * * * AIRF | OWER * * * BEAUTY) * SOPHIE B HAWKINS |
| 70 | NE | | , | * * * HOT SH | OT DEBUT * * * |

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| 1 | 3 | , | 21 | * * * NO. 1 * * * TIME |
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| 3 | 2 | 2 | 24 | NAME ■ G00 G00 D0LL: |
| 4 | 4 | 5 | 23 | BREAKFAST AT TIFFANY'S • DEEP BLUE SOMETHING RANDAM RELIGIOUS SOMETHING R |
| 5 | 5 | 4 | 17 | MISSING • EVERYTHING BUT THE GIR |
| 6 | 6 | 6 | 23 | BLESSED ◆ ELTON JOHI ROCKET #552394*SLAND |
| 1 | 11 | 11 | 16 | DON'T CRY 2TT 12708 WARNER BROS SEA |
| 8 | 9 | 10 | 25 | BACK FOR GOOD ◆ TAKE THA MISTA 1 2008 |
| 9 | 8 | 7 | 32 | ROLL TO ME DEL AMITE AMI 581 114 |
| 10 | 19 | 8 | 32 | TIL 1 HEAR IT FROM YOU ◆ GIN BLOSSOM |
| (11) | 15 | 15 | 14 | WONDER € NATALIE MERCHAN |
| 12 | 7 | 9 | 44 | AS I LAY ME DOWN ◆ SOPHIE B. HAWKIN |
| 13 | 12 | 14 | 12 | I WANT TO COME OVER ◆ MELISSA ETHERIDG |
| 14 | 14 | 13 | 42 | RUN AROUND BLUES TRAVELE |
| 1 5) | 22 | 29 | 4 | * * * AIRPOWER * * * BECAUSE YOU LOVED ME |
| 16 | 13 | 12 | 36 | ONLY WANNA BE WITH YOU ◆ HOOTIE & THE BLOWFISH |
| 17 | 16 | 16 | 16 | ONE OF US BUG COPULA #52368/MERCURY |
| 18 | 17 | 18 | 39 | KISS FROM A ROSE ◆ SEA |
| (19) | 20 | 20 | 6 | ONLY LOVE (THE BALLAD OF SLEEPING BEAUTY) ◆ SOPHIE B HAWKIN |
| 20 | 21 | 21 | 6 | CLOSER TO FREE ◆ BOOEAN |
| (21) | 23 | 23 | 10 | INSENSITIVE • JANN ARDEI AM 181274 |
| 22 | 18 | 19 | 21 | EXHALE (SHOOP SHOOP) WHITNEY HOUSTON AND TA C 2555 |
| 23 | 19 | 17 | 20 | YOU'LL SEE MALENCA 1779 WARRINGS MADONN |
| (24) | 27 | 26 | 8 | NOBOOY KNOWS ◆ THE TONY RICH PROJECT ATACT 2-41 SARSTA |
| | 24 | 28 | 7 | THE WORLO I KNOW ◆ COLLECTIVE SOU |

Jones. ABC: Adult Modern Times Two

Full-Time Triple-A Variations Target Different Demos ■ BY CARRIE BORZILLO that even though it's narrow in focus

LOS ANGELES-As they say, great minds think alike. Both Jones Satellite Networks and ABC Radio Networks claim to be debuting the first 24-hour adult modern rock formst. Jones' Rock Alternative will bow

May 1, while ABC's MR-35 will debut March 25 The two formats, however, do distinguish themselves. Rock Alternative. which is being developed by Paragon Research managing partner Mike Henry, leans slightly younger, with a 25-44 focus, and doesn't feature any

classic rock MR-35, which is being developed by Ted Bolton of Bolton Research, aims more toward 35-



srtists as Tom Petty and the Rolling Stones Nevertheless, both formats are variations on triple-A.

Jones defines Rock Alternative as a much more targeted version of triple-A. Instead of mixing blues, folk, acoustic singer/songwriters, and modern rock—as many triple-A stations do-the format will focus on the music that 25- to 44-year-olds listened to during the '80s and mix in alternative music from the '70s and '90s, Henry

IIM BRICKMAN

Core artists for this library-based format include U2, Talking Hesds, Annie Lennox, the Pretenders, R.E.M., INXS, and Peter Gabriel, as well as newer artists such as the Cranberries, Hootie & the Blowfish, Sher-Crow, Gin Blossoms, Stone Temple Pilots, and Pearl Jam.

Here's a sample hour from the demo tape for Rock Alternative: the Clash, "Train In Vain"; the Dave Matthews Band, "What Would You Say"; R.E.M., "Losing My Religion"; Smashing Pumpkins, "1979"; the Police, "Driven To Tears"; U2, "Mysterious Ways"; Hootie & the Blowfish, "Only Wanna Be With You": Talking Heads, "Once In A Lifetime"; Collective Soul, "The World I Know"; and Gin Blossoms.

"Found Out About You A sample hour from MR-35 was not

NETWORKS & SYNDICATION

vailable at press time. Robert Hall, VP of programming at ABC, was out of the country and unavailable for comment at press time.

"This is different from triple-A in that it's not as stylistically broad as triple-A." says Henry, who claims that he created the term "rock alternative" in 1981 at the University of Georgia's WUOG Athens. "This is really focused on an '80s alternative library with an element of current music. It's really the first format attempt to lay claim as

the sole alternative position for adults A similar format can be heard on many of the stations that Henry works with via Paragon, including KXPK (the Peak) Denver, KZON (the Zone) Phoenix, KQPT (the Point) Sacramento, Cslif., WSHE Miami, WWCD Columbus, Ohio, KENZ Salt Lake City, and KAEP (the Peak) Spokane, Wash

In fact, it was the success of the Peak that motivated Paragon and Jones to create a national format. The Peak, which signed on in June 1994, ranked No. 1 in the 25-34 demographic in the spring 1995 Arbitrons.

"We've been interested in pursuing some kind of rock format for some time," says Phil Barry, VP of programming and operations at Englewood, Colo.-based Jones, which has eight other 24-hour formats and distributes "The Crook And Chase Country Countdown.'

"The success of the Peak in Denver urred our interest," Barry says. We're going for where there are rock battles going on, particularly with the proliferation of duopolies. You have two or three stations that are rock-based; one is the dominant rock station, with the second looking to fill a niche to support the first one

On-air presentation, Henry says, will combine the mellow, intellectual vibe of triple-A and NPR and the energetic, wacky spirit of top 40 and modern rock.

"The closest thing to it is a hot AC presentation. The music isn't harsh, so the presentation shouldn't be either." Henry says, "The key to this format is

it's broad in textural approach. We'd go from Chris Isaak to Stone Temple Pilots, and in the middle you have all

types of accessible things Henry likens the music mix of Rock Alternative to the direction that a new ber of hot ACs are taking as that for-mat continues to add '80s alternative

rock. "Smart AC programmers realized where the strength of new music is. and I applaud those efforts," Henry adds. "It's slightly different coming at it from an AC angle than a rock angle; it's totally market-dependent. I expect

Rock Alternative to take hold and have some legs. It is not a trend that is going Meanwhile, ABC's MR-35 lies



between a typical triple-A and a classic rock station. Artists who will be heard on the format include the Police, R.E.M., the Clash, Natalie Merchant, Tom Petty, U2, the Rolling Stones John Mellencamp, Bonnie Raitt, and the Talking Heads.

The most current music the format will program will be recurrents from the Dave Matthews Band. On the classic rock end, Bolton says, MR-35 won't be airing Aerosmith or Jethro Tull, though there may be limited doses of Led Zeppelin.

"Jones' format is more of an alter native format," Bolton says. "[MR-35] is not an alternative format. This is a 30- to 40-year-old-based format that isn't as current-intensive as they are. We look at this as a fit between people that find modern rock too young and classic rock too old. This is triple-A without the alternative."

Rock Airplay Monitor has reported that former WSRR Memphis PD Cary Pall has been tapped as PD/midday lock for MR-35: Steve Sutton, who has worked at WWDC Washington, D.C. and WMMR and WYSP Philadelphia will do afternoon drive: KDGE (the Edge) Dallas' John Morrill will handle nights; and WNNX (99X) Atlanta's Blake Wolney will host overnights.

LISTENERS STEAMED BY 'LOVE PHONES'

(Continued from preceding page) So, obviously, some small communi-

ties are going to have a different take on what is and isn't acceptable over the airwaves. Although, according Jagger, that line of reasoning isn't so reasonable.

"When people say, 'Well, our town isn't New York,' that's horse-shit," Jagger says. "As far as I know, people have sex everywhere." Westwood One realizes this and

pairs "Love Phones" with a West Cosst counterpart, "Loveline. hosted by Dr. Drew Pinsky and Adam Corolla, Both shows run at the same hour in their respective time zones, enabling the network to provide a sex call-in program at a similar time slot across the country. "Loveline," which originates from KROQ Los Angeles, is syndicated

Controversy such as that generated by "Love Phones" in Ohio doesn't seem to unsettle Westwood One. Greg Batusic, president of Westwood One Entertainment, says that as long as the show follows FCC guidelines and delivers an

audience, it's doing its job. We only want to put out a good product—we don't decide if som

thing is controversial or not." Batusic says, "Yes, community standards may be different in Wheeling than in New York. But if we went by individual standards, we'd never put out a nationally syndicated

"I'm with Howard Stern: I'm a (Outside U.S.) 614-382-3322 parent, and it's up to me to control what my kids listen to." Batusic

adds. "There's a multitude of listeners and advertisers out there. and with each particular program, everyone has the right to not listen and to not advertise-or do. 'Love Phones' pulls people in . . . At the end of the day, it's all about rat-

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uby is not a girl: Ruby is a band. Lesley Rankine is the girl, and, boy, is she particu-

HE MODERN

The hook-heavy "Tiny Meat"—the first single from Ruby's Work/Creation debut, "Salt Peter"—is No. 24 on Modern Rock Tracks this week and details "the inability to tell love from lust," Rankine explains. "Being a hopeless romantic, that happens with every relationship I've ever been in.
"I'm a born loner, I guess," Rankine continues. 'I'm not really someone who needs to be with somebody, and unless they were perfectly suited to me, it's only going to last a couple of months. So I'm not even going to bother.

Even though "Tiny Meat" is about having a "small, fickle heart" and the trouble that causes. Rankine says the song is often misinterpreted, "It isn't about some guy's [anatomy], although that's what a lot of people think. That's all right—I enjoy the idea of confusing people,"

Rankine, a Scot who lives in London, has as her



musical mate Mark Walk, an American who lives in Souttle In the '80s Panking fronted the pairs hand Silverfish, and Walk worked with industrial rock-

BY BRADIEY BAMBARGER ers Pigface. The pairing was natural. Rankine says. because the two share not only musical interests

but temperament, too, "Mark and I work well together because he's a bit of an island himself." Rankine and Walk concocted the digipop of "Salt Peter" in Seattle. Characteristically, that city

there."
"There's too much pressure on people to pair up," Rankine says. "Especially with women always supposed to have our other half. In the beginning, to have a partner was the only way for

"People say it's sad to be lonely. But I think it's end to roully need compone also. Recides, when you're single, you can watch what you want on TV."

appeals to Rankine because "it's so easy to be alone people to survive. But now that's just not necessary FOR WEEK ENDING MARCH 23, 1996

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- @ Mr Jones / Out Of My Hair
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- "Sapporo Beer Tokio Het 100"

every Sunday 1 PM-5 PM on J-WAVE / 81,3 FM in TOKYO

81.3FM J-WAVE Station information available at: http://www.infojapan.com/JWAVE/

BILLBOARD MARCH 22 1000

Two FCC Commissioners To Depart: KVRY Reclaims Classic Calls As KZZP

Andrew Barrett will leave the

agency May 1 Barrett, who insiders say is considering job offers from several Washington, D.C.-based communications law firms, has served past the expiration date of his five-year term, which was June 30, 1995

The commission will shrink to three members June 30, when Democrat James Quello also steps down. After his departure, President Clinton can name a one-year replacement within 40 days, which would not require full congressional approval, or renominate another person for a five-year term.

As expected, KZZP Phoenix is back. And so is its former morning man Jonathon Brandmeier, who will handle the a m shift via satellite from Chicago. After five years as a mainstream AC crosstown KVRY (Varietv 104.7) returns to its legendary call letters with a modern rock-leaning top 40 mix of Hootie & the Blowfish, the Gin Blossoms, and Midnight Oil.

Dan Persigehl, most recently PD/operations manager/morning man at WKEE Huntington, W.Va., is the new PD of KZZP, which bowed as a top 40 outlet in 1980

KZZP is the second top 40 station to reclaim its calls under the guidance of Guy Zapoleon in the past month, following WYNY New York's rebirth as WKTU Feb. 10.

At press time, it looked like modern rock-leaning top 40 WHTZ (Z100) New York VP of progr Steve Kingston would finally be making his long-rumored move to crosstown modern rocker WXRK (K-Rock) with KRRF Houston PD Tom Poleman stepping in as his replacement. However, sources say, Kingston was having second thoughts March

On the legal tip, Infinity Broadcasting has filed a copyright-infringe-ment suit against Dallas-based Media

its stations and Westwood One

Is it just us, or are the near-weekly reports on Mancow Muller's outrageous stunts getting to be a bit much? The outspoken morning man of WRCX Chicago was suspended for a second time in one month for insubordination. Muller apparently attacked crosstown sister WLUP GM Larry Wert on-air after being warned not to mention or lash out at management on the air again. Speaking of morning mouths, Howard Stern picks up another affiliate: KUTZ (Z-Rock) Austin, Texas,



EZ Communications announced it

process" of Microsoft's Active Movie Streaming Format for its stations World Wide Web sites on the Internet. ASF, which is compatible with Microsoft's Explorer Web browser, allows users to hear audio files in real time without having to download the

entire file. EZ is the first commercial broadeasting company to use the technological gy, which is similar to Progressive Network's Real Audio. EZ's classic

KZOK Seattle is already using the technology at its site (http://www. kzok.com). Combined local and national radio

revenues were up 7% in January compared to the same month last year, according to the Radio Advertising Rureau That figure is based on an 8% local revenue increase and a 1% national revenue increase in January.

WRBD Miami, which had been running gospel in mornings and a young-end R&B format on AM the rest of the time, flips to a gold-based format, as PD James Thomas aims sister station WEDR toward a

slighter younger demo. KRAM St. Louis is dropping its syndicated talk programming to simulcast sister station top 40

AC/talk WTDR Charlotte, N.C., ecomes modern rock WXNR (99X). Alan Sneed will consult. B.K. Kirkland, PD of R&B duopoly partner WIKS (Kiss 102), is the new regional PD for both stations and will over day-to-day programming, WXNR will run jockless for the next month

WLXC Columbia, S.C., flips from sports to the Breeze Network an R&B/oldies format broadcast from flagship WWBZ Charleston, S.C.

PROGRAMMING: ROLFE TO KUBL Country KZLA Los Angeles music

director/acting PD Cary Rolfe moves to KUBL Salt Lake City as PD, replacing John O'Rourke.

Crosstown top 40/rhythm KPWR (Power 106) Los Angeles PD Michelle Mercer re-ups for a year, and MD Bruce St. James adds assistant PD duties. Meanwhile, morning team Tha Baka Boyz are working with ABC on a fall TV pilot, being produced by Warner Bros., about Latino brothers who happen to be

rning DJs. Top 40/rhythm KUBE Seattle names former Virgin local rep Lindsey Cipcic APD/MD/midday person-

R&B oldies daytimer KXBT San Francisco adds a second frequency AM 1640, in the expanded band, which will allow the station to go full

time Shaun Holly, PD at country KMLE Phoenix, has resigned ef-

fective March 29 Longtime country KKYX San Antonio, Texas, MD/morning man Jerry King is upped to PD, replacing

Matt McCann. Former KRNX (92X) Denver PD Bryan Schock becomes acting OM at crosstown top 40 KOKS (KS104) until Century's LMA with Western Cities

expires March 31. Former modern rock KEDJ Phoenix PD John Clay joins Za-

poleon Media Strategies as a consultant. Clay worked for Zapoleon at KHMX (Mix 96.5) Houston, Album rock KSJO/KUFX San Jose, Calif., PD Dana Jang adds consulting duties for rock and classic rock clients at Lund Consultancy. Brian Wallace is now PD at R&B

WWWZ (Z93) Charleston, where GM Cliff Fletcher had long been handling those duties. Wallace was last at WQMG Greensboro, N.C.

Radio editor Chuck Taylor is on vacation. This week's Vox Jox was compiled by Carrie Borzillo, with reporting by Bill Holland, John Loscalzo, Janine McAdams, Kevin Carter, Sean Ross, and Phyllis Stark.

Classical KING-FM Rules The Roost In Seattle

Billboard

OF THE WEEK

BRAD EATON

KING-FM Sea

YOU MIGHT SAY that Brad Eaton's show on KING_FM Souttle is for the birds

Each weekday morning at 7:15, Estan looks outside and counts the number of pigeons and seaguils on the Denny's restaurant sign across the street from the station. He then reports this figure to his listeners. On a onebird morning, you could expect the sky to be clear. On a three-bird morning, owever, you can count on rain.

This fine-feathered forecast is so popular, in fact, that Denny's received 400 protest calls from listeners when a plastic owl was put up to prevent birds from sitting on the

"I came on the air and denounced this dreaded pseudo-owl." Eaton recalls with a chuckle. "After about three days of this the onl was onno This is not the type

of shenanigan you would expect to bear on a classical music station. But it is the most nonular segment on Eaton's 5-10 a.m. show,

which mixes piano and violin concertos with jazz and international music. It's one way KING successfully com petes in the crowded Seattle market, home to 60 stations, while maintaining its position as the highest-rated classical asic station in the country.

"As we move into an environment where people can get their music through so many different sources, what really is necessary for a station like ours to survive and prosper is to be as local as possible and have a strong sense of personality," says Eaton, a lifelong classical music aficionado. "Our antimach is not to trivialize the music but to be roal? For Eaton, a 25-year radio veteran,

this is his first DJ position. He previously was one of the premier talk show hosts in the Pacific Northwest, working at such stations as KXL-AM Portland, Ore., and KING-AM Seattle. "I decided to do something different,"

he says of the KING-FM position, which he has held since 1989. "Originally. I took the job with the idea of trying it for a year or so. At the time, I thought I'd really miss talk radio, but now I don't miss it at all GM/PD Peter Newman adds, "When

I hirred Brad a lot of people were doubtful because of his talk radio background But he's a terrific communicator That's what attracted me to him "I wanted a light, fresh approach to

classical music that would be nonthreatening for people who aren't necessarily interested in it," Newman says. 'My hope was that those listeners would also tune in at other times. Apparently they have. KING-FM is

often ranked in the top 10 in the mar ket and averages a low 4 share in the 12plus demographic and a low 3 share in the all-important 25-54 demo. The morning show scored a 2.7 (25-54) in the fall '95 Arbitrons. That was cal listeners are more likely to tune into public radio for news and information churing that time

"If I can get the morning show to be within half a point of the overall number, I'm very happy," Newman says. We don't look to morning drive as the beachhead of the day, like a lot of stations do. At the same time, we don't want to throw it out."

He says that Eaton, who does not

work with any other announcers on the show, "has helped broaden the appeal of the format. Brad brings something to morning drive that we think is wonderful." KING-FM, which has received two Marconi Awards from the

National Assn of Perorinators has main. turned its classic format since signing on nearly 50 years ago. The station was founded by Dorothy Bullitt, a classical music lover and pioneer Seattle broadcaster who headed the respected King Broadeasting Co.

In 1994, the Bullitt family donated KING-FM to Beethoven Inc .-- a nonprofit consortium comprising the Seattle Symphony, the Seattle Opera, and the Corporate Council for the Artswhich maintains the format and shares

the station's profits Interestingly, KING-FM does not have a sales staff. Instead, air time is sold through an agreement with KIRO. KING runs 10-11 minutes of spots an

hour during morning drive, and the show is generally sold out. "Seattle is a good city to do classical music radio in." Eaton says, "The arts do well hore and the surlience is highly educated." KING-FM is the only full-

time classical signal in the market. The station's audience stretches from Vancouver to the Oregon coast. Also, it promotes itself as the first classical station in the world to be heard 24 hours a day on the Internet in real-

time audio (http://www.king.org). "We have listeners in at least 81 countries," Eaton says. "I've gotten E-mail

just in the last week from Indonesia and Brazil, as well as London and San Fran-Enton says that classical music will continue to be a commercially viable for-

mat but worries that there is danger of losing some stations to the "measuron, glomerates that are gradually taking over the business He says, "If somebody comes into a

station and says. 'I don't understand the format, let's put something else on'that's the biggest danger. If we look at classical stations that have changed formats in the last five to 10 years, that's almost always been the reason. However, with strong ratings in many markets, the format is experiencing an

increase in popularity. That's music to Eaton's ears, "There's always going to be a place for classical stations," he says. BOR RUSK

newsline... CHRIS CONLEY is named PD at smooth jazz KHIH Denver. He was PD/morn-

ing host at WSHH Pittsburgh. TOM COLLINS is named VP/GM of top 40 WRQK Canton, Ohio. He was GM

of WVSR Charleston WVs

KIP ESSICK is named GM of WDCT Grand Rapids, Mich., and its duopoly partners WOOD-AM-FM. Previously PD at WJR Detroit, Essick replaces former owner Bruce Holhers

BILL LISECKY is named executive VP of the broadcast division of Communications Equity Associates. He was with Bankers Trust and Chase Manhattan. STEVEN PRUETT is named senior VP of Communications Equity Associates'

broadcast division. He was with Blackburn Capital Markets. STATION SALES: Chancellor receives K1MN/KALC Denver as part of a swap

with Secret for KTBZ Houston; WMAZ/WAYS Macon, Ga., is purchased by algee Group, which includes station GM Jim McLendon and Shamrock GM Eddle Esserman as principals; Children's Broadcasting Corp. acquires WCAR Detroit from Walter Wolnin; Cox Broadcasting buys WHEN-AM-FM Syracuse, N.Y., from Park Communications.

Music Video

Newsboys Clip Out Of This World

'Leader' Reveals Humor Of Christian Group

BY BLANE MALL

SAN FRANCISCO—The Newsboys are on a mission to boldly go where no Christian act has gone before. The rock act is pairing up with director Geoff Moore, who most recently lensed the Goo Goo Dolls' "Name," for the unconventional sci-fi music video "Take Me To Your Leader."

As the adventurous video opens, the bund members appear as spacesuit-clad satronauts who descend from a spaceship onto a barren, beautiful planet, images of gigantic flowers and curious alliens flash to an undercurrent of clipped words and catchy harmonies. Shot need Klama Beach in the band's homeland of Australia, the video showcases the Newsbow's energetic style as they explore the

poys energetic style as they explore the foreign terrain. With its colorful look and warped camers images, the clip is easily compa-

cunters images, the city is easily comparable to funk, high-energy clips from the Red Hot Chili Poppers and the Presidents Of The United States Of America. However, the Newsboys' leader, Peter Furler, admits that the band's video image has not always been so close to the

"We've been a band that hasn't had a great video career," Furler says. Many Christian artists have been abscued with low production budgets and

plagued with low production budgets and less-than-inspiring videos (Billboard, Nov. 11, 1995).

The Newsboys, impressed with Moore's promo reels, which they received from underground production company Palomar Pictures, hooked up with the director in an attempt to make a better video.

Moore says that he took on the project.

Moore says that he took on the project "strictly because it was a good song and a good opportunity to go to Australia and work with Australian crews." The Newsboys' Christian faith and following did not dissuade the director, who is best known for his modern rock efforts. "It's irrelevant to me, They are just a

"It's irrelevant to me. They are just a bunch of surfers to me," says Moore. "I was residing this article about how Whitney. Houston and Mary J. Bilge started out in church. U2 with "The Johns Tree is another good example. It's kind of ridiculous to classify them because of their beliefs. I'm a filmmaker, and I went to do a video. I wouldn't have done it if I had thought they were extreme or

Moore says that working with the



4 Tha E. Formar N.W.A membar Yella pays homaga to Eazy-E, who diad from AIDS in 1995, on his debut solo clip "4 Tha E" (see tha Eye, this page). Yella is shown at Eazy-E's grave.



teamed with diractor Geoff Moore for the space-themed clip "Take Me To Your Leader." Pictured is Moore, center, and the spacesuit-clad Newsboys.

Newsboys wasn't much different than working with modern rock acts. "They wanted a normal cool video. I told them what I wanted to do, and they were really into it... They actually showed a trust in their director."

Furler says that the band and director had no real disagreements about the creative concept.

"There are plenty of videos that don't

rely on a made girl walking around," says Furler: "Putting askie my beliefs, I still wouldn't have had something like that in it. There are plenty of creative people who don't share our beliefs who don't need that kind of thing in their video. Creatively, I keept looking at bands like R.E.M. that relied on brain power more

than putting some women to shame." Besides, he explains, the bond prefers a light-hearted, humorous approach. One of the video's images shows the band hoisting a flag over the allen landscape à la the famous photograph of U.S. soldiers

on Iwo Jima.

"Geoff Moore came up with that," says
Furler. "I prefer to make a video where
you can laugh. Geoff had this great concept and added a story without making
a documentary. I think we're more into
humorous videos because we don't take
ourselves too seriously."

The Newsboys are being taken seriously by Virgin Records in the U.S., which recently signed a deal to bring the which recently signed a deal to bring the veteran Christian act's album "Take Me To Your Leader" to a more mainstream audience. Star Song will continue to distribute the disc to Christian music and

bookstore retailers.

Although the Newsboys are likely to be known to a wider audience soon, the band did not intentionally create its video

band did not intentionally create its video to appeal to mainstream viewers, according to Furier.

"This isn't the first time we've used a mainstream director for a video," says Furler. "It's really about trying to make a good video. If it went mainstream, it would scare me. That's not our goal. Our

goal is to make great music."
The video has aiready grabbed attention at Z Music, which programs 24-hour
Christian music to 17 million cable
households and broadcusts part time to
13 million homes. The channel is uiring

households and broadcasts part time to 13 million homes. The channel is airing the clip in heavy rotation. "The video leaps out at you as being very different," says Graham Barnard,

very different," says Graham Barnard, Z Music network programming manager. "It would grab attention on Z and anywhere else it played. It's really imaginative and in touch with the '90s vibe. I love when a video is fun and kind of quirky. It is breaks down the stereotypes of what people think about Christian music and videos."

Barnard says that the Newsboys' latest video style doesn't necessarily mean that the band is trying to cross over to a mainstream audience. "What we are seeing now is the result

of the (Christian music) industry just getting bigger. With the bigger budget and quality dinectors, you can turn out a better video. As the music grows, the delivery system gets better. They've got their eye on getting a wider audience—who wouldn't? But on another level, they are just artists who want to be heard."

Yella In Black '4 Tha E'; Uplifting Spirit Of Harlem

THE

by Brett

Atwood

YELLA FELLA: Former N.W.A member Yella pays tribute to the late Eazy-E in his debut solo clip, which is appropriately titled "4 Tha E." The video recreates the day of Eazy-E's funeral—sans chaotic

Eazy-E's funeral—sans chaotic intrusions from the tabloid press and other distractions.

"I didn't want the video to be exactly like his actual funeral," says

Yella. "That was too Hollywood. I feel like it didn't do him justice. I wanted to take this opportunity to do this the way that he would have wanted."

Director Zak Ové says that the sincere nature of the clip may surprise hardcore N.W.A fans. "It's not something that you

"It's not something that you would expect from a former member of N.W.A," says Ove.
"It was supposed to be

a time when people showed their love for him, and the challenge was to bring that to video."

Yella says that he

wanted to make sure that some of the things that were "not taken care of" during Eazy-E's funeral were captured in the video. For example, he says that the funeral proces-

sion was supposed to travel through the Compton section of L.A., but it ended up entirely bypassing the streets where Eazy once dwelled.

once dwelled.

"We wanted to take Eazy on one last ride through Compton, but that did not happen the first time raround," says Iella. "We wanted to it do him right in the video."

The clip, which is filmed in black and white contains rare horn wideo.

The clip, which is filmed in black and white, contains rare home video footage of the rapper.

HARLEM HITS: The Boys'

Choir Of Harlem is aiming to shake up the stodgy stereotypes about modern choir music with its new clip "Up In Harlem."
"The video and the song will defy

about modern coror music with its new clip "Up In Harlem."
"The video and the song will defy what most people expect from the boys' choir," says Derek Pridgen, who directed the clip, which promotes the forthcoming 127th Street/Unenumbered album

"BCH—Up In Harlem."

The choir consists of about 450 boys and girls and is affiliated with the Boys' Choir of Harlem Academy in New York.

my in New York.

In the video, a choir member stumbles through bis first day of school. Eventually, the student is surrounded by the choir, and they walk through the streets of

Harlem, N.Y., to deliver an uplifting message in song and spirit. The video was produced by Vaughn Halyard.

NICK NEWS: Children's programmer Nickelodeon is getting it Of Harlem
ready for its ninth annual Kids'
Choice Awards, to be held May 11
at Universal Studios in Universal

Whitney Houston will host the event, which honors winners selected by the young viewers of the cable channel. Performing

the cable channel. Performing acts are expected to be announced in the coming weeks. The nominees for favorite musical group are All-4-One, Boyz II Men. Green Day, and TLC. Nom-

cal group are All-I-One, Boyz II Men, Green Day, and TLC, Nominees for favorite song are Brandy's "Baby," Coolio Featuring L.V.s "Gangsta's Paradise," Mariah Carey and Boyz II Men's "One Sweet Day," and TLC's "Waterfalls."

In other Nickelodeon news.

Emmy-nominated composer Bill Mumy will team with "Star Wars" star Mark Hamill in a forthcoming episode of the

Wars Star Mark
Hamill in a forthcoming episode of the
children's show
"Space Cases."

W HAT'S COOKIN'? MTV Latino is
cookin' up some new
programming. The

programming. The music video channel will debut the rock'n'roll cooking show "Gustock" on Friday (22). The program is hosted by Argentine rocker Fabian "Zorrito" Quintiero.
In addition, MTV

Latino is continuing production of its Spanish-language "Unplugged" episodes. Acts recently featured on the program include Soda Stereo and Los Valderrams

BLUR VISION: British pop act Blur was captured live at a Denver performance by local clip programmer "Music Link" for a halfhour special that aired in March. The program contains about eight songs from the U.K. act, according to Music Link's Mike Drumm.

Q UICK CUTS: Motown has decided to distribute the gay-themed video for Diana Boa; "Will Survive," according to the label's Ericka Riggs. The clip had previously been available only in the U.K. (Billboard, Peb. 17). In other Motown news, former BET staffer Sanita Brooks joins the label as national director of urban

the duo behind the zany Los Angelea-based clip program "Sideshow," are the eyes behind Goldfinger's "Here in Your Bedroom" . . . Former Box executive Jon Baum joins New York-based Track Marketing as director of promotion and marketing . . . The Music Zone PD Todd Duplantis exits that post.

Richard and Stephanie Reines,

LOS ANGELES The Rentals' "Waiting" was direct

ed by Roman Coppola; Scott Henrikson directed photography. Coppola is also the eye behind Butterglory's "She's Got The Aleshun."

Director Greg Masuak recently com-

pleted the debut clip for Work artist Puff Johnson's "Forever More." Rubin Mendoza produced for Oil Factory, and Anghel Decca directed photography. Kenny Ortega directed a posthu-

Kenny Ortega directed a posthumous videoclip for "A Boy Like That," a song covered by the late Selena that appears on the album "The Songs Of Wast Side Stone"

West Side Story."

Matthew Rolston is the eye behind
Quincy Jones' "Slow Jams." June
Guterman produced.

Rage Against The Machine's "Bulls On Parade" was directed by Peter Christopherson, while Fiz Oliver and Catherine Finkenstaedt co-produced. Dick Buckley directed photography.

NEW YORK Director Brlan Luvar is the eye behind Bahamadia's "True Honey

Buns." Andrena Hale executive-produced, while Rich Ford produced for Rebecca Filmworks. The director of

PRODUCTION NOTES

photography was Barron Claiborne. Thomas "O.T." Dennis directed Bob Clique's "Hostage" for 361 Degrees. Dean MacKay produced, and Leland Krane directed photography.

NASHVILLE

Jon Small directed Garth Brooks' "The Change"; Tom Forrest produced.

OTHER CITIES

Mike Lipscombe is the eye behind Babylon Zoo's "Animal Army." The elip was shot in London. Southern Culture On The Skids'

Southern Culture On The Skids' "Camel Walk" was directed by George Dougherty, while Vanessa Norris produced. The clip was shot In North Carolina for Alter Ego Films,

Richard Heslop directed the clip for Ace Of Base's "Never Gonna Say I'm Sorry" for Oil Factory.

BILLBOARD MARCH 23, 1996

Video Monitor

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS "NEW ONS" ARE REPORTED BY THE NETWORKS (NOT BY BOS) FOR THE WEEK AHEAD



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* * NEW ONS * *

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22 Casis, Wonderwall 23 Sting, Let Your Soul Be Your Pilot 24 Whiter House & Cac Ween, Court On Ve 24 Wittiny Houter & Cace Winers, Court On Vic 25 Maddomas, You'll See 25 Deep the Semetting, Breakfast At Tiflary's 27 TLC, Waterfall's 28 Sephie E. Harekins, As I Lay Me Down 29 Notable Merchant, Comivel 30 Jewel, Who Writ Save Your Soul

* * NEW ONS * *

BMG CHANGES GET MIXED REACTIONS (Continued from page 1)

the second month after delivery of an value that and pursue it." order, they receive the normal 2% dis-Retailers had mixed reactions to the

changes at BMG Distribution. In another change, BMG has Strawberries' Wilson says, "The junked its quarterly catalog replenfirst thing you have to say to them is 'thank you for trying to essentially accommodate the retailer.' For example, leaving the buy-in deals in place until after street date is excellent. And havcentral warehouse, front-line product will be offered at an ongoing discount ing the catalog discount as ongoing so of 3%-12%, depending on the title;

that it accommodates your cycle in-stead of their cycle is a nice move." midline product will be offered at an With the exception of the 3% early 8%-12% discount, depending on the title; and budget product will carry a payment discount option, he says, there is nothing radically new in the program, but it appears that BMG has sifted through the best policies of oth-16.6% discount for cassette titles and er distributors and incorporated them On the new-release front, BMG will into its own terms of sale.

However, as with most announcements of vendor changes, the BMG partnership program included what Wilson refers

to as the "oh, by the way" component: price increases. According to Wilson, most of BMG's \$15.98 titles MNES

have been moved to \$16.98. Furthermore, many midline titles have been

moved back up to front-line prices. Jones says that while front-line ti-tles have been moved to \$16.98, the company still has a line that sells for

Lew Garrett, VP of purchasing at North Canton, Ohio-based Camelot Music, says that despite the price in-creases, the positive aspects of the

changes outweigh the negatives. "I love it," he states. "It is much more efficient to buy at the same price every day than to buy during an artifi-cially dictated period."

But the changes are not sitting well with companies that do not have cen-tral distribution facilities.

tral distribution facilities.

Stan Goman, senior VP at West
Sacramento, Calif.-based Tower, says
he is extremely unhappy with the
BMG changes. He says the changes
penalize Tower, Virgin, HMV, and independent merchants that buy direct. For example, chains with a central warehouse can get a 10% discount on

budget CD titles, while direct-buying merchants, like Tower, will get only a 5% discount. "I think it is totally unconscionable

that people who have caused the price war [such as Best Buy and Circuit City] bave the potential to get a better discount than companies like us, who support their catalog and help break new artists," Goman says. He adds that many Tower stores buy more than the central warehouses of the accounts that will be rewarded with the larger discount

Other retailers, however, applaud BMG for differentiating between such merchants as Tower and those with central warehouses. Says one mer-chant, "I am pretty sure they don't like the BMG changes in Sacramento. But companies like the Musicland Group, Trans World Entertainment, and others with central warehouses have been subsidizing the extra services distributors have given to Tower

for years."

While retailers debate the merit of the BMG program, Jones says that its policy letter "is part of the process, not the end of the process. We are not finished looking for ways to improve management of the supply chain. All we want is to get the right product in the right place at the right time, as cheaply as we can."

THE CLIP LIST Horace Brown, One For The Money R. Kelly, Keep H On The Down Low Shabazz The Disciple, Crime Saga Randy Crawlerd, Give Me The Noth

1 Indicates Hot Shots

. . NEW ONS . .

Garth Brooks, The Change Sernmy Kershaw, Meent To Be The Sky Kings, Picture Perfect

Continuous programming 1515 Reparkery, NY, NY 10036

A SAMPLING OF PLAYLISTS SUSMITTED BY HATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING MARCH 23, 1996.



AMERICA'S NO. 1 VIDEO R. Kelly, Down Low

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Continuous programmi 2806 Opryland Dr Nashwille, TN 37214

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ishment program to offer a yearround deal on catalog product. For accounts that direct shipments to a

a 10% discount for CDs. Accounts that have drop shipments to stores get lower discounts on purchases

now allow customers to buy into newrelease deals until the second Friday beyond release date. Pete Jones, BMG Distribution pres ident, says that the new policies, which the company is calling its "partnership program," were made to reflect

changes in the marketplace. "Given the history of everything going on in the industry, with the marketplace in transition, we thought it would be a good time to take a com-prehensive look at how we do business," Jones says. BMG hired consulting firm Booze,

Allen to perform a study of the industry's practices. When that study was complete, the findings were handed over to BMG Distribution management and executives at the labels under its umbrells; together, they collaborated to "craft an approach responsive to industry issues that concern all of us," Jones says. "Our main goal was to look at things

that drive sales and look for ways to take costs out of the system." he adds.

TWO CHANGES AT ISSUE But there are two changes that re-

tailers would rather not have seen, ac-

cording to Al Wilson, senior VP of merchandise at Milford, Mass.-based Strawberries: the lowering of the returns break-even point to 15% from 16% and price increases. (Break-even is the point at which credit for purchases and debits for returns are equal, rewarding accounts that purchase wisely and punishing accounts that make big returns.) In explaining various components of the changes, Jones says the elimina-

tion of the quarterly program in favor of ongoing deals for catalog product "eliminates some of the ups and downs of that process." Previously, catalog product was of-

fered at a discount for limited periods only four times per year. As a result, merchants that bought lightly on titles often found themselves running out of product but would not replenish their stores until the next discount program kicked in In the old way of doing business, one

of three things happened, according to Jones: "Either accounts bought perfectly; or they bought short, and thus lost sales; or they bought heavy, which creates returns Jones says that the changes should

make the selling of catalog product smoother. Instead of chasing catalog sales, the changes allow the distribution company to concentrate on marketing new product.
While BMG doesn't have as big a

catalog as other companies, "we are building, not buying market shares, Jones emphasizes. And one of the main ways it builds catalog is by developing new artists. "We are No. 2 in current market share," he states. "We

Newsmakers





Gold Blooded. Roadrunner band Type O Negative recently earned its first gold record; it's also the first for the company. Pictured during a break in the celebrations, from left, are Monte Conner, VP of A&R, Roadrunner; Mark Abramson, national director of radio promotions, Roadrunner: Cees Wessels, president, Roadrunner: Doug Keogh, senior VP of A&R, Roadrunner; band imembers Peter Steele, Johnny Kelly, Kenny Hickey, and Josh Silver, an d manager Ken Kriete.



release product on the new DIC Tune-Time Audio label. Kid Rhino will produce, distribute, and market titles based on DIC's programming. Pictured, from left, are Bob Emmer, executive VP, Rhino Entertainment; Artie Ripp, consultant, DIC; Torrie Dorrell, senior director, Kid Rhino; Richard Foos, president, Rhino Entertainment; and Andy Heyward. president, DIC Entertainment.



break during the video shoot for "Down Low (Nobody Needs To Know). * Kelly's duet with Isley, a musical hero of his, is the letest single from Kelly's self-titled multi-platinum Jive album.



Reeder's Page. Gary Theroux, left, senior music editor at Reader's Digest, visits with Patti Page backstage after her performance in Stamford, Conn. Reader's Digest recently released the three-disc set "Patti Page: Greatest Hits And Finest Performances."



Sweet Success. Matthew Sweet recently received gold certification awar for both of his Zoo Entertainment releases, "Girlfriend" and "100% Fun." Shown sharing the honors, from left, are Sweet's bass player, Tony Marsico; manager Russell Carter; guitarist Ivan Julian; Zoo Entertainment president Lou Maglia; drummer Stuart Johnson; and Sweet.

Top Produ cers. The National Academy of Recording Arts and Sciences honored five of the industry's leading producers at the third annual Producers Forum, which was held this year during the National Assn. of Music Merchants convention Shown from left are Phil Ramone, Tony Brown, Judith Sherman, Don Was, Quincy Jones, and NARAS president/CEO Michael Greene.



Country Cares. Country stars Lorrie Morgan, left, and Billy Dean stopped by the St. Jude Children's Research Hospital in Memphis for its annual Country Cares for St. Jude Kids fund-raiser. Pictured with Morgan and Dean is 8-year-old Jaime Adkins, who is being treated for acute myeloid leukemia



Stellar Smiles. CeCe Winans, left, and actress Kim Fields have a great time backstage at the 11th annual Stellar Awards. Winans, who will also appear on the Grammy Awards telecast, performed "Every Time," a track from her current solo album, "Alone In His Presence.*

and Guns N' Roses' "Appetite For Destruction" (13 million) as the top-selling debut by an artist. SoundScan sales figures for "Cracked Rear View are at 8.4 million units. In its 87th week on The Billboard 200, the album stands at No. 11

'Cracked Rear View' is always going to be part of the culture, like 'Rumours' by Fleetwood Mac," says Tim Sommer, the band's A&R executive at Atlantic. "From here on in, all the band can do is make the best possible record it can make. They can't ever ex-

pect to make a record that's part of the

culture again And to make the best album they could is exactly what the quartet tried to do. "Fairweather Johnson," while instantly recognizable as a Hootie & the Blowfish album, features music that is more complex and layered than that on "Cracked Rear View." The album shows more variety than its predecessor: the "fa-la-la" sing-along chorua of "Silly Little Pop Song"; the dense, driving "Honeyscrew"; the gor-geous, mandolin-laced "Earth Stopped Cold," which features backing vocals by Nanci Griffith; the jauntv. accordion-lined "She Crawls Away," which is about lead singer Darjus Rucker's baby daughter; and "Tootie," about the death of the father of a friend of drummer Jim "Soni"

Rucker's vocals are noticeably gruffer and more textured on "Fair-



weather Johnson" than on its predecessor, "I think [my voice] sounds very different on this album. I sang with a lot more confidence," he says.

The band members, who share all songwriting credits, worked on tunes individually before convening in Bermuda last May for the first of three hardcore writing and jamming ses-

By the time the hand members and producer Don Gehman left a San Francisco recording studio this winter, they had cut 21 songs, 14 of which ended up on "Fairweather Johnson." The remaining tracks will be used for B-sides. soundtracks, and compilations.

The album title comes from the band's term for a fair-weather fan of anything, whether it be the group or a sports team, and is explained in an amusing 50-second snippet on the al-

Although the band denies that the title has any aexual connotation, one retailer snorts, "It's a penis reference, no matter what they tell you, and 'Cracked Rear View' is an ass joke. I'm sure the third album will have a reference to mountains. Keep in mind that, at heart, they're frat boys.

While the band members are the last to deny that they enjoy a good time, they feel that such labeling does their material an injustice. The bouncy cheer of the mega-hit "Hold My Hand" aside, the band's lyrics are often more depressing and questioning than up-

Hootie Forms Breaking Imprint

the Blowfish to sign the next Hootie & the Blowfish to their new Atlantic im-

print, Breaking Records There are enough Hootie & the Blowfish in the world; I think the world is happy with just one," says

lead singer Darius Rucker with a laugh. Instead, the Columbia, S.C.-ba band plans to use Breaking Records as a gateway to a bigger audience for nds it admires (Billboard, Jan. 6) The idea, says drummer Jim "Soni Sonefeld, is to take acts to "the next level. Even if the next level is only

20,000 units. [It's] just to give a band that deserves a chance a little ride." We're not trying to be this big record label," says Rucker. "It's just more a tool for us to have a creative contlet with bonds that wa're interested in. We just want to sign our friends and give them an outlet to not their

music out." The band has hired John Caldwell formerly with Atlantic and Steve Stewart Management, as VP/GM of Breaking Records, Hootie & the Blow fish manager Rusty Harmon holds the title of president.

"The only rule I've really been given "There's a total misperception that

"People have this perception of us as

'Cracked Rear View' was a miserable

Granted, the band hardly carries

perception may come from the fact

that it's often very difficult to decipher

what Rucker is singing. And since the

band by design doesn't include lyrics

in its liner notes, there is some confu-

that she always cried at this line in 'I'm

Goin' Home' about 'a soda can in my

hand on the very last day," Rucker recalls. Although the song does not

mention a soda, Rucker says, "none of

us corrected her. We just went, 'Um

hum.' If that's what she thinks I said.

that's just as valid as what I said. For

some reason, the soda can makes her

NOW OR LATER

members, and management bandled

back and forth over the merits of

waiting to release the follow-up to "Cracked Rear View," but they ulti-

"We decided that the most impor-

tant thing to consider was the core of

fans who bought 'Cracked Rear

View' in the beginning," says the

band's manager, Rusty Harmon.

We feel that the first 3 million-4 mil-

lion people who bought it are the

true Hootie fans; the people who

didn't have to be converted. Those

people have had the record for more

than a year; to them, we're late on

Atlantic co-chairman/CEO Val Az-

zoli says the challenge is "to establish Hootie & the Blowfish as a band, not

getting a record out."

mately chose a spring release date.

Atlantic Records executives, band

"Last night, this person said to me

velop Southern talent," says Caldwell. [For] the initial talent base, we're focusing on the Southeast." No bands have been signed yet, be-

cause final details with Atlantic are still being worked out. Until the contract

is signed, Harmon will not discuss the financial arrange ments of the deal between Atlantic and Breaking Records "But as soon as

that's finished, we have a good idea of what we want. A&R is basically done by committee with me, Rusty, and the band." Caldwell says. The band plans to sign acts in its

own image-if not musically, then cer-tainly ethically. "We worked so hard coming up, so we're going to look for people who have that trait in them, who aren't going to be afraid to get on the road; pe ple who deserve it," says Sonefeld. "I guess [Atlantic's] feeling is, hell, you really can't lose when you find som one like that, because they're going to work their asses off."

Val Azzoli says he proposed the idea of an imprint to the hand and Harmon last year as the group's label debut,

> Distribution at its disposal, but bassist Dean Felber says, "We're not even sure we'll be going to national distribution right off the bat. We want to keep [the label] small for a while just to

ing. Once it starts, we'll take it over

ly staffed by Caldwell and his assis tant, is located down the road from the

a one-album phenomenon." To that end, Azzoli says, the focus has to be on career development rather than unrealistically expecting to top the numbers of "Cracked Rear View."

"Ia 'Fairweather Johnson' going to aell 12 million?" he asks, "Probably not. Who are we kidding? If you can sell a million records every time out, that's a great career. I'm more concerned with Hootie & the Blowfish six years from now."

One stratospheric-selling slbum may not make a career, but it does make for contract renegotiations "Fairweather Johnson" is the first

Hootie album under a new contract negotiated between Atlantic and the band over the last 14 months. Harmon wouldn't comment on the terms of the deal other than to say, "We hope we never have to record a record snywhere else except Atlantic Records

HOOTIE AND THE MAN The first single from "Fairweather

Johnson" is the instantly catchy "Old Man & Me," a song reworked from the band's independent 1993 release "Kootchypop." The song goes to top 40, album rock, modern rock, and triple-A radio April 2. Originally, the band protested its

inclusion on the album. "It's a good song," says Bryan. "But once you start playing all these songs that feel new for us, a song like 'Old Man & Me' seems tired."

Despite 18 months of Hootie-saturated airwaves, top 40 programmers say they see no signs of a backlash.

There appears to be an industry perception that maybe these guys are burning themselves out, but I wouldn't even say I feel a hint of that trend yet among our listeners, Dan Bowen, music director at WNCI

Columbus, Ohio. "Old Man & Me" may be a litmus test, says B.J. Harria, PD at WFLZ Tampa, Fla. "If it's a monster, that will be great for the new album, but if it's a midchart stiff, it will be very hard on them, [Current single] Time

"Cracked Rear View," roared to the top of the charts. "Here are guys that really love music. These guys are magnets for talent," he says. "It's nice to put back into the community what you Breaking has the power of WEA

get used to it and feel it out." Azzoli agrees, defining the label's

duties as "Breaking Records will sign an act, record the album, and get it goand get involved. It's absolutely their Breaking Records, which is current-

band's Fishco headquarters in Columbia. "Eventually, we'll unite under one roof," says Caldwell. "Fisheo has been growing so fast that there wasn't room for us there." MELINDA NEWMAN

didn't do as well as the previous singles, but I don't know if it's not as good as the others or [if] four or five singles into an album, [you start] to see a backlash.

For a sagging retail economy, a new Hootie record is a good thing. "Atlantic wants to put the record out while the band is still ridiculously hot: they want to prolong the initial excitement," says John Artale, buyer for the Carnegie, Pa.-based National Record Mart chain

In the band's hometown of Colum bia, S.C., Carl Singmaster, owner of six-store Manifest Disc & Tapes, couldn't be more excited. "We're placing the biggest initial buy-in on an album that we've ever done," he says. "Quite frankly, it will be the biggest thing in the 11 years of Manifest's history. Hootie rules in South Carolina." The retail list price of the album is \$10.98 for the cassette and \$16.98 for the CD.

While Harmon says, "There are not going to be life-size Hootie standung when you walk into a store," Azzoli says, "One big difference between 'Fairweather Johnson' and any other sophomore album is that we're going to spend more money on [promoting and advertising] this one."

HOOTIE COMES UNPLUGGED The band will kick off the album's release with an April 22 airing of

"MTV Unplugged" that is being taped April 19 at the University of South Carolina in Columbia. Prior to the airing of "Unplugged," MTV will do a live remote from a free concert/record-release party the band is throwing in Columbia that day. There has been no discussion about releasing the "Unplugged" ses-sion as an album, according to Linda Ferrando, Atlantic Records VP of video and media Plans for VH1, which has support-

ed the band to a tremendous degree, may include a promotional contest and an appearance on the station's "Duets" program, says Ferrando. The day of the album's release, the band will appear on "Late Show With

David Letterman" before heading to Europe for a six-week tour. A U.S. tour will start in July. "International, international, inter-national," chants Harmon, when

asked what's next for the band. "We've sold 1 million records outside the U.S., and 66% of record sales in the world are from outside of America. We really want to get the world. We're doing three different world tours on the strength of 'Fairweather "We're going back to our old ap-

proach of doing things for Europe," Harmon adds. "We're playing regular 500- to 1,000-seat clubs instead of those snooty little industry showcases. When press, retailers, and programmers want to meet with us, instead of doing it in some small office. we're telling them they have to walk around a golf course with us." Harmon hopes that the European

press will be kinder to the band than the U.S. media have been. Here, the presa has torn down the quartet and its music with joyful abandon. If that's not the case, don't look for

the band to roll over. "The one thing the critics can't take away from us is that they have to deal with us for as long as we want to be a band," Ruck-er says, with a touch of glee. "We sold 12 million records. We can make records for the rest of our lives, no matter how much they auck. You know it's true."

CANADA NETWORK, CMT AGREE TO FORM WEB (Continued from page 6)

Kantor said that the USTR will monitor the implementation of the agreement, as well as other U.S .owned TV programming services that are distributed in Canada or seeking to be distributed there The new web will be called CMT:

Country Music Television (Canada). It will telecast videos by Canadian artists and will be available to 6 million Canadian households.

This apparently resolves a dispute dating back to June 1994, when the CRTC barred CMT from broadcasting in Canada because it was deemed unfair competition to the Canadianowned New Country Network. At the time, CMT had been available in Canada since 1984 and reached approximately 2 million Canadian

In 1994, CMT appealed the CRT de-

cision to Canada's Federal Court of Appeal, as well as to Canada's Supreme Court. Both appeals were The USTR initiated a Section 301

investigation in February 1995. In June 1995, the USTR announced that CMT and the New Country Network had reached a tentative agreement-inprinciple and set a Feb. 6, 1996, deadne for the agreement to be finalized (Billboard, July 1, 1995). When that deadline was not met, the

USTR determined that Canadian broadcasting policies discriminated against U.S.-owned programming services. The USTR then set the March 7

The parties involved issued statements emphasizing their satisfaction at resolving the issue. CHET ELIPPO

BILLBOARD MARCH 23, 1996

Billboard

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2 1 8 NOT GON' CRY

4 3 13 SITTIN: UP IN MY ROOM

(E) - | REAL LOVE THE BEATLES CAPPLE CAPITOL

E 6 13 NOBGOY KNOWS

(10) 22 3 1, 2, 3, 4 (SUMPIN' NEW)

(II) IS 3 DOIN IT

1 14 32 GANGSTA'S PARADISE

15 10 15 NO ONE ELSE

(III) 16 7 WHO DO U LOVE

D 20 5 I WILL SURWIVE

19 8 5 JESUS TO A CHILD

(20) 21 9 FU-GEE-LA FUGGES ROFFHOUSE/CO

(3D) 23 24 ANYTHING

22 13 18 BE MY LOVER

28 24 9 WONGERWALL

(ID) 12 2 WOO-HAH! GOT YOU ALL IN CHECK

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2 4 DOWN LOW (NOBODY HAS TO KNOW)

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(45) 46 2 NEEP ON, NEEPIN' ON

42 38 9 CUMBENSOME

44 34 IS MISSING

48 40 12 LET'S PLAY NOUSE

SD 55 4 LUCHY LOVE

52 50 20 LOVE U 4 LIFE

53 44 13 NATURAL ONE

45 42 8 STAYIN' ALIVE

46 48 29 MACARENA (BAYSIDE BOYS MIX)

47 43 6 FEELS SO GOOD ISHOW ME YOUR LOVE.

54 53 6 FOLLOW HOU DOWN TIL I HEAR IT FROM YOU

57 52 20 BULLET WITH BUTTERFLY WINGS

62 59 21 I MISS YOU ICOME BACK HOME

(35) 56 6 CAN'T BE WASTING MY TIME

56 51 9 GLYCERINE

SE 66 2 STAIRWAY TO NEAVEN

(35) _ 1 JUST A GIRL

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SoundScant B B B B B B B TITLE (30) 41 5 A THIN LINE BETWEEN LOVE & HATE

Hot 100 Airplay

FOR WEEK ENDING MARCH 23 1998

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| | Ť | Ĺ | * * NO.1 * * | (38) | 44 | 5 | LUCKY LOVE ACE OF BASE (APISTA) |
| 1 | 1 | 24 | MISSING DESIGNATE DANNET | 36 | 37 | 15 | BRAIN STEW JACED |
| D | 5 | 14 | IRONIC ALANS MORESETTE MANERICK/PEPRISE) | 40 | 39 | 6 | PEACHES SH PROOFS SHOWED SINSOF ARROY COLUMN. |
| 3 | 2 | 23 | ONE SWEET DAY MARIAH CAREY & BOYZ II MEN (COLUMBIA) | 41 | 4) | 6 | ESG ME FOO RIGHTERS (ROSWELL/CAPITOL) |
| Ð | 7 | 7 | ALWAYS BE MY BABY NAFIAM CAPET (COLOSISA) | 42 | 42 | 16 | JUST A GIRL NO DOUBT (TRAUMA INTERSCOPE) |
| 30 | 6 | 15 | NOBODY HNOWS THE TONY RICH PROJECT ILAFACE ARISTA | (40) | 51 | 5 | CHAMPAGNE SUPERNOVA |
| 6 | 3 | 32 | MAME 900-900-polls METAL BLACE BARNER BROS 1 | Œ | 53 | 3 | EVERYTHING FALLS APART |
| 7 | 4 | 20 | TIME MD011E & THE BLOWFISH (ATLANTIC) | 45 | 45 | 21 | SET U FREE PLANET SOUL (STRICTLY RHYTHM) |
| 6 | 9 | 24 | ONE OF US JOAN OSBOPNE IBLUE GORBLIAMERCURY) | 46 | 46 | 17 | CUMBERSOME SECTIONAL THREE (MAMMOTHINTIC) |
| 9 | 8 | 16 | SITTIN' UP IN MY NOOM BRAND! IARISTA | 47 | 43 | 21 | YOU'LL SEE MADONNA MAMERICK MARRER BROS > |
| ID) | 10 | 16 | 1979 SWASHING PUMPKINS / WRESTO | (4) | 54 | 4 | LACY DANGELD (EMI) |
| Ð | 15 | 8 | FOLLOW YOU DOWN | 49 | 48 | 6 | DOWN LOW (NOBODY HAS TO KNOW) |
| 12 | 11 | 18 | WONDERWALL DASIS (EPIC) | 50 | 46 | 8 | AEROPLANE ASSINGT CHILL PERFERS (WARNER BEGS) DOIN IT |
| D | 36 | 3 | BECAUSE YOU LOVED ME | 51 | 50 | 9 | DOIN IT LL COOL / ICEF JAMERAL/ISLANCE |
| 14 | 13 | 20 | BE MY LOVEN LA BOUCHE (PCA) | 52 | 47 | 12 | HAKED GOO SEC COLLS INSTAL BLACK WHATER SPICS I |
| 15 | 14 | 18 | WONDER NATAUE MERCHANT (ELEKTRACES) | (33) | 70 | 2 | 1, 2, 3, 4 (SUMPIN NEW) |
| 16 | 12 | 19 | THE WORLD I KNOW COLLECTIVE SOUL MILANTICS | 54 | 58 | 31 | GANGSTA'S PANADISE |
| Œ | 18 | 9 | CLOSER TO FREE BODDAYS (SUREM PEPRISE) | 55 | 5,7 | 6 | ON VIRGINIA |
| 16 | 16 | 26 | BREAKFAST AT TIFFANY'S DEEP BLUE SOMETHING HERVILLE ENTERSCOPE | (36) | 66 | 4 | MACHINENEAD BUSH ITA KILLYAIN TERSCOPE |
| 16 | 20 | 10 | CALIFORNIA LOVE THE 197 OF SELECK 1702/MIX OUT FROM TRECOVE | 57 | 55 | 13 | SATELLITE DAVE MATTHEWS BARD (RISA) |
| 20 | 23 | 12 | NOT GON' CRY MATY J. BLIGG (ARISTA) | 56 | 60 | 6 | ONLY HAPPY WHEN IT RAINS GARBAGE IALMO SOUNDS GEFFEN |
| 21 | 19 | 37 | AS I LAY ME DOWN SOPHIE B. HAWKINS (COLUMBIA) | 59 | 62 | 9 | NEAVEN BESIDE YOU ALICE IN CHAINS ICOLUMBAN |
| 22 | 21 | 22 | HOOK BLUES TRAVELER (ASM) | 60 | 63 | 3 | ZERO SMACHING PUMPIENS DIRECTOR |
| 23 | 22 | 12 | I WANT TO COME OVER MELISSA ETHERIDGE TISLAND | 61 | 61 | 5 | ALL THE THINGS (YOUR MAN WON'T DO) |
| 24 | 17 | 21 | EXHALE (SNOOP SHOOP) WHITNEY HOUSTON (ARCITAL) | 62 | 52 | 23 | NATURAL ONE FOLK IMPLOSION (LDNDON-ISLAND) |
| 25 | 25 | 15 | DON'T CHY SEAL (211 TO ARMER BROST) | 1 | 63 | 2 | INSENSITIVE |
| 26 | 26 | 24 | ANYTHING 31 MUSTO MUSIC | 64 | 59 | 13 | NO ONE ELSE |
| 27 | 24 | 30 | TELL ME GROOVE THEORY (CPIC) | 65 | \$6 | 24 | DIGGIN' ON YOU |
| 280 | 41 | 3 | KILLING ME SOFTLY | 66 | 65 | 4 | WHAT DO I HAVE TO DO? STARRING WESTWARD (CO.) WE'N |
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| B | 32 | 6 | FEELS SO GOOD ISHOW ME YOUR LOVE | 1 | 75 | 4 | FU-GEE-LA FUSEES PERFORMANCE COLUMBIA |
| 31 | 29 | 21 | NEY LOVEN | 1 | _ | 1 | RELEASE ME ANGELINA (IPSTAIRS) |
| 12 | 30 | 15 | SANTA MONICA (WATCH THE WORLD DIE) EVERGLEAR (TIM NEARCAPITOL) | 76 | 64 | 16 | I GOT IO PEARL ANN ISPICE |
| D | | 1 | BIG BANG BABY STONE TEMPLE PILOTS IATLANTICS | 71 | 72 | 2 | SO FAR AWAY ROD HIE WAST HAVE ATLANTICS |
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HOT 100 RECURRENT AIRPLAY

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2 3 2 ONLY WANNA BE WITH YOU

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Billboard HOT 100 SINGLES

COMPILED FROM A NATIONAL SAMPLE OF TOP 40 RADIO AIR-PLAY MONITORED BY BROADCAST DATA SYSTEMS, TOP 40 RADIO PLAYILISTS, AND RETAIL AND RACK SINGLES SALES COL-LECTED, COMPILED, AND PROVIDED BY SOURCES OF

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| THIS | UST | 2 WKS AGD | WKS ON CHART | TITLE ARTIST PRODUCER (SONDWRITER): ** * NO. 1 * * * | PEAK POSTTON | THS | VÆEK | 2 WWS A00 | WAS DN CHART | TITLE PRODUCT INCOMPRETOR LUTE, & MANIESCOSTRIBUTION LUTE, & MANIESCOSTRIBUTION LUTE, & MANIESCOSTRIBUTION LUTE, & SOPPHEE B. HAVINNESS CONTROL & SOPPHEE B. HAVINNESS CONTROL & SOCIAL & MANIESCOSTRIBUTION LUTE, & MANIESCOSTRIBUTION, & MANIESCOSTRIBUTION | PEAK |
| _ | | | | * * * No. 1 * * * | Π. | 85 | 44 | 19 | 43 | AS I LAY ME DOWN SUBSICIOUS EN HAMPINGS COUNTY DOLLMAN TROUT | 5 |
| <u> </u> | 5 | 36 | 3 | BECAUSE YOU LOVED ME (FROM "UP CLOSE & PERSONAL") 1 week at No. 1 | - | (50) | 66 | 66 | 3 | DO YOU WANT TO 0 SMMONS (0 SMMONS) COLUMN SO SO DEF TRUNCHESSIMMA | 50 |
| ② | 4 | 4 | 15 | TROUGH CONTRICT PROJECT | 2 | (51) | 66 | 67 | 19 | JUST A GIRL M WILDER IG STETANT TOWART M WILDER IG STETANT TOWART M TOWARD TOWARD TOWARD TOWARD TO THE TOWARD TOWARD TO THE TOWARD TOWARD TO THE TOWARD TOWARD TOWARD TO THE TOWARD TO THE TOWARD | 51 |
| 3 | 2 | 2 | 13 | T RICH IN PRO-BICHAGE. CITITIN' UP IN MY RODM (FROM "WAITING TO EXHALE") ◆ BRANCH MORRAC BARRYACI HOT GON' CRY (FROM "WAITING TO EXHALE") ◆ MARY J, BLIGE MOT GON' CRY (FROM "WAITING TO EXHALE") ◆ MARY J, BLIGE MOTHER SHAPPECT STATEMENT OF THE SHAPPECT STATEMENT OF THE SHAPPECT | 2 | (52) | 52 | 56 | 4 | M MILERI G SET MAT TOWNORT ONLY LOVE (THE BALLAD OF SLEEPING BEAUTY) \$ OPPIN SE PANNENS: CO COLUMBIA 78:177 | 52 |
| 4 | 3 | 3 | 9 | NOT GON' CRY (FROM "WAITING TO EXHALE") ◆ MARY J. BLIGE BABIFACE (EABYFACE BABIFACE) | 2 | 66 | 89 | 19 | 19 | DIGGIN' ON YOU ◆ ■ FUC ■ PRINTAGE INVESTIGATION ■ TLC ■ CLICC ON LITE OF LAFACE 2-41 (SAFRISTA | 5 |
| 5 | 1 | 1 | 17 | ONE SWEET DAY ▲* WARRIAH CAREY & BUYZ II MEN WARRIAH CAREY & BUYZ II MEN WARRIAH CAREY & BUYZ II MEN | 1 | 66 | 67 | 19 | 19 | YOU'LL SEE ◆ | 5 |
| ⑥ | 7 | 10 | 4 | BALLY (R NELLY) → R. KELLY FEAT. RONALO ISLEY R MELLY (R NELLY) ← R. KELLY FEAT. RONALO ISLEY C (C (C (M) (T (V) (R) MVE 42373) | 6 | 69 | 67 | 60 | 71 | WHERE DO U WANT ME TO PUT IT JUMN TYEWS (JAMARIS I.) TENNELS MERIDAL GO SELT DO IN PERSONNE MEDIZAM | 50 |
| <u></u> | 11 | - | 2 | IRDNIC G DALLAFO /A MORISSETTE G DALLAFO: C) (C) (C) (V) UN MAYEREX 1765% REPRISE | 7 | 66 | 66 | 67 | 19 | NATURAL ONE (FROM "KIDS") FOLK IMPLOSION ICI ID (CNOON ESSAID) CI ID (CNOON ESSAID) | 29 |
| 8 | 6 | 5 | 33 | MISSING ● EVERYTHING BUT THE GIRL EWATE I THORN ECON IT THORN E WATT | 2 | (37) | 69 | 71 | \$ | INSENSITIVE LONGMAY (A LONG) LONGMAY (A LONG) LONGMAY (A LONG) | 57 |
| (1) | 9 | 9 | 7 | FOLLOW YOU DOWN/TIL I HEAR IT FROM YOU ARRESTORIGE RESISSORY ARTSOLD FOR THE PROPERTY FROM SECTION FROM SE | 9 | 66 | 66 | 67 | 19 | WE GOT IT CSTOKESS MATHER ICSTOKESS MATHER LICHATER A TOUSSAINT) OLIGINATING SMOOTH) | 37 |
| 10 | 8 | 7 | 16 | NOT CARRY OFF IFFORM "ANTITION TO LEGAL" ** MANAGEMENT CARRY SO DOY'S MEAN CARRY SO | 4 | (99) | 67 | - | 8 | ONLY LOW THE BALLAD OF SALEPING BEAUTY OGGING ON YOU BOOK TO THE SALEPING | 59 |
| _ | | | | | | 68 | 67 | 86 | 19 | SOON AS I GET HOME CTHOMPSON S DOWNS IF EVANS STHOMPSON'S COMBS! CLISTIAN IT IN HALLSON T SONDARISTA | 21 |
| ① | NE | # ▶ | 1 | REAL LOVE JUNE LENGTH MCCRETNEY SHARRSON P STARR LILERAGO ICLIN TO APPLE SESSAGDITION | 11 | 89 | 67 | 67 | 71 | VISIONS OF A SUNSET (FROM "MR. HOLLAND'S OPUS") ♦ SHAWN STOCKMAN STOCKMAN STOCKMAN | 45 |
| 12) | 15 | 20 | 4 | DANCELOR SANDIQ ID ANGELD R SANDIQ: ICI IDI ANTITI (ILI ENI 1884) | 12 | 62 | 73 | 15 | 8 | A THIN LINE BETWEEN LOVE & HATE H-TOWN R TROUTMAN IF POINCEPTER & POINCEPTER & VEHIBERS: KIND MC MAC 17699 WARNER BROS | 62 |
| 13) | 13 | 13 | 7 | 1979 ♦ SMASHING PUMPKINS FLOCE A MOULEER B CORGAN-IB CORGAN: (C) ©11/1904 (38534 | 13 | 63 | 71 | 13 | 8 | 5 O'CLOCK BAN LONG T APIN ID STATEN SP. A SIMMONS JE. K.L. FERGUSON JE. POUL A HARRISON C. ICT MCA 55075 | 63 |
| 14 | 10 | 6 | 20 | BE MY LOVER A BRILLO OF GA SARAF A BRILLO OF MATTER LA BOUCHE (CHO. IT HE BOX 64445 | 6 | 62 | 67 | 66 | 8 | KEEP TRYIN* 8 P WILSON & WILSON & LANSIQUE LASSIQUE CONTROL TREE 78197 | 80 |
| 15 | 12 | 8 | 9 | WDNDERWALL OMURGS IN GALLAGRER IN GALLAGRERI OF THE REPORT OF THE PROPERTY | 8 | 65 | 89 | 74 | 3 | ONLY HAPPY WHEN IT RAINS GARBAGE IT ALMO SOUNDS BYOOL GETTIN | 65 |
| 16 | 18 | 15 | 25 | A TOTAL CONTROL WESSELD CONTROL CONTRO | 15 | 19 | 67 | 69 | 71 | VISIONS OF A SUREET IFFICE WAR HOLLANDS OFFIS" \$ SUMMY STOCKNING A THREE LINE (\$ \$ \$ \$ \$ \$ \$ \$ \$ \$ \$ \$ \$ \$ \$ \$ \$ \$ \$ | 7 |
| 11) | 25 | 26 | 7 | ALL THE THINGS (YOUR MAN WON'T DO) (FROM "DON'T BE A MENACE") JOE JIE J THOMPSON DE LE THOM | 17 | 67 | 66 | 66 | 20 | BULLET WITH BUTTERFLY WINGS ● SMASHING PUMPKINS FLOGE A MEDITER B CONCAN IS CONCAN INC. 65 VARION SMESS | 22 |
| 18 | 14 | 11 | 18 | EXHALE (SHOOP SHOOP) (FROM "WAITING TO EXHALE") WHITNEY HOUSTON BABYFACE (SABILACE) ICH (SHOOP SHOOP) (FROM "WAITING TO EXHALE") WHITNEY HOUSTON BABYFACE (SABILACE) | 1 | 68 | 56 | 62 | 19 | STAYIN' ALIVE • N-1 KANCE | 62 |
| 19 | 35 | 68 | 3 | 1,2,3,4 (SUMPIN' NEW) JOHN TOWN BOY 7721 CONDITITIONNY BOY 7721 | 19 | 89 | 56 | 69 | 8 | CAN'T BE WASTING MY TIME IFROM "DON'T BE A MENACE") ◆ MCNA LISA FEAT. LOST BUYZ | 65 |
| 20 | 28 | 28 | 3 | DOIN IT • LL COOL J SUMMER LOCATION COOL IS READTH: COOL J COOL IS READTH: COOL IS READTH: COOL J COOL IS READTH: COOL IS READTH: COOL J COOL IS READTH: COOL IS READTH: COOL IS READTH: COOL J | 20 | 13 | 66 | 66 | 71 | LET'S PLAY HOUSE ◆ THA DOGG POUND FEATURING MICHEL'LE DE NOOR DE | 65 |
| 21 | 17 | 18 | 20 | TIME ◆ HOOTIE & THE BLOWFISH DIGHMAN IN BRIAND FELSER DRUDIER SONEFELD! **CONTROL ATLANTIC 87095 | 14 | 71 | 67 | 67 | 19 | RIDIN' LOW ◆ LA.D. FEATURING DARVY TRAYLOR B PRINSS OF TRAYLOR AND | 47 |
| 22 | 16 | 16 | 24 | NAME LGCRDAND II RZEZNA GC METAL BLACE 17758 WARNER BROS | 5 | 71 | 71 | 69 | 8 | EVERYDAY & EVERYNIGHT FINANCISTR DESTRUCTION OF THE PROPERTY | 60 |
| 23 | 24 | 24 | 6 | I WANT TO COME OVER H PROCHAM METHER DEE Nº ETHER DEE OF DO NO ISLAND 854528 | 23 | 73 | 71 | 71 | 19 | CAUGHT A LITE SNEEZE TANOS IT AMOS TANOS IT AMOS ON ATLANTIC MESTIF | 60 |
| 24 | 27 | 27 | 32 | ANTONIO DE LOCATION DE LA CONTROL DE LA CONT | 1 | 74 | NE | wÞ | 1 | RELEASE ME ANGELINA NSAUGEO :: LENVA-LOPEZ : 190 ANGELINA (C) IO IT LIPSTARS 0.15 | 78 |
| 25) | 38 | 30 | 8 | WHO DO U LOVE COMPRELL IL COMPRELL I IL BENFORD! C. ID: IM: (T) V/17: ARISTA 1-2950 | 25 | 19 | 19 | 71 | 20 | BEAUTIFUL LIFE | 15 |
| 26 | 21 | 19 | 19 | THE WORLD I KNOW E POLANCE WHERE THE E ROLANCE CHIEFFESS ICHIEF STULL ICH DI NO ATLANTIC 87088 | 19 | (76) | 83 | - | 8 | FIREWATER/ENVY • FAT JOE FEAT, RAEKWON, ARMAGEDOON, PUNISHER | 76 |
| _ | | | | | | 1 | 71 | 89 | 8 | COT IS MUST BY THE FROM TOT IS A MONCE 9 (NO. 16 For ID 16 For | 77 |
| 1 | 32 | 86 | 3 | WOO-HAME! GOT YOU ALL IN CHECK 8 SWITH I SWITH REVIEW WONDER ◆ NOT THE MERCHANT ◆ NOT ALLE MERCHANT → NOT ALLE MERCHANT → NOT ALLE MERCHANT | 27 | (78) | 80 | - | 1 | GIVE MEA REASON O ATABAN (III ATABAN) O ATABAN (III ATABAN) O ATABAN (III ATABAN) | 78 |
| 28 | 26 | 21 | 16 | WDNDER N MERCHANT: N MERCHANT: (C) ELEATRA 64376 EEG. | 21 | 79 | NE | wÞ | 8 | ENTINOCEDITES RENEE (FROM "DON'T BE A MENACE") MELLE RETIRANT ON THE RAME TALLITY TAKE A LOOK I WILL REMEMBER YOU (FROM "THE BROTHERS MCMULLED") SARAH MCLICHANI | 78 |
| 29 | 19 | 14 | 23 | DEFORE YOU WALK DUT OF MY LIFELINE THIS AND LIKE TRAN 9 * MONICA NO DIE ELSE * TOTAL TOTAL OR DIVINITION OF BELLE TO SEE THE TOTAL SEATOR OF BELLE SOMETHING DEFORMATION OF THE TOTAL SEATOR OF THE TOTAL | 7 | (30) | 67 | 66 | 4 | TAKE A LOOK ### HET LOVER TIME, OUTER IS EARNES A COLOREST SCHOOLS A LANGETTE. ### HET LOVER TIME, OUTER IS EARNES A COLOREST SCHOOLS A LANGETTE. ### HET LOVER TIME, OUTER IS EARNES A COLOREST SCHOOLS A LANGETTE. ### HET LOVER TIME, OUTER IS EARNES A COLOREST SCHOOLS A LANGETTE. | 90 |
| 30 | 22 | 29 | 15 | ND DNE ELSE ◆ TOTAL CD ID (N) (T) (N) (E) DED TO TAL OUT DE CONTROL DE CO | 22 | 89 | 67 | - 66 | 20 | WILL REMEMBER YOU (FROM "THE BROTHERS MCMULLEN") ♦ SARAH MCLACHLAN MARDWARD IS INSLACHUA'S EGAN D MERENCA; 12893 1290 (00 ARISTA) 12893 | 65 |
| 31 | 29 | 25 | 32 | BREAKFAST AT TIFFANYS OCICLE IT THES OCICLE IT THES OCICLE IT THESE OC | 5 | (82) | NE | wÞ | 8 | FUNKORAMA 4 SIDSL (INCODE), DANS A MUNICIPAL METALES C ROBRISON D WHILE () (C W T OUTSIGNED MEDIA C W T OUTSIGNED MEDIA | 82 |
| 32 | NE | w► | 1 | COUNT ON ME CIRCOM "WAITING TO EXHALE") WHITNEY HOUSTON & CEDE WINANS BREFACE EMPTACE WHOUSTON & MACRISTON CLOSER TO FREE (FROM "PARTY OF FIVE") BOOCAMS ILLMAS MURANS. BC ISD OS SLAMS MURANS. BC ISD OS SLAMS TO FAR TYPESE | 32 | (83) | 67 | - | 8 | HIGH AND DRY ACKNOWLED WARREN PROCEEDS ACKNOWLED WARREN PROCEEDS CONTROL SESSO | 83 |
| 33) | 33 | 35 | 3 | CLOSER TO FREE (FROM "PARTY OF FIVE") ◆ BOCEANS BOC | 33 | 84 | 67 | - | 8 | STAIRWAY TO HEAVEN A HARD STAIR K. CHEAV. C. WANSEL & GARGLE LINUFF. (C. IC. IX. STEP SUN SIGNS INTERSTOPE | 36 |
| 34 | 23 | 17 | 19 | RED HOT LOVER TONE IN TENTERTONICS COOK IN TO DO AN IT HE DEF HAN RE, STREAMERS | - 3 | 19 | 67 | 96 | 1 | AIN'T NO PLAYA SKEEN (A PORTE, SKEEN SLACE) IN CIT LES DEPORTS LACE | 73 |
| $\overline{}$ | | | | * * * GREATEST GAINER/SALES * * * | | (86) | 66 | 67 | 8 | LET YOUR SOUL BE YOUR PILOT ◆ STING H PROGRAM STING ISTING: (C) (C) (C) (AM 581456 | 86 |
| 35) | 37 | 47 | 3 | PEACHES THE PRESIDENTS OF THE UNITED STATES OF AMERICA WILLIAM A C COSSES OR DEVICE PRESIDENTS OF THE UNITED STATES OF AMERICA TO COMPANY A COMPANY OF THE CONTROL OF THE UNITED STATES OF AMERICA TO COMPANY OF THE CONTROL OF THE UNITED STATES OF AMERICA TO COMPANY OF THE CONTROL OF THE UNITED STATES OF THE UNITED STATE | 35 | 87 | 67 | - 66 | 8 | PHYSICAL FUNK DOMINO | 57 |
| 35) | 36 | 31 | 13 | FUGEES ARMINITARY MONELLINGLANGURERTHAN ES GRES ICLIMITATION PRÉTIQUES TRANSCOUNS A | 31 | (88) | NE | wÞ | 8 | THEORY OF THE PROPERTY OF THE | 36 |
| 37) | 40 | 54 | 6 | I WILL SURVIVE SHURLEY C TERRANST . PERSENT CHANTAY SAVAGE ICH BL ITT DU POA 64492 | 37 | 89 | 72 | 67 | 19 | REMINE OF MY CHEW FROM "A THIN LINE RETWEEN LOVE MICH HATE") LEC CLEW FEAT TRAINE & SOUTH SENTIFUL 2007 | 15 |
| 38 | 34 | 23 | 25 | HODK BLUES TRAVELER (CLYCO) AM BARGERO 1: POPPER: (CLYCO) AM 581176 | 23 | (90) | 67 | - | 8 | C'MON N' RIDE IT (THE TRAIN) ◆ QUAD CITY DJ'S | 90 |
| 39 | 20 | 12 | 5 | JESUS TD A CHILD ⊕ GEORGE MICHAEL GMOHALLIG MICHAEL GC-G-TN SERAM-WERS SOCCESSEN | 7 | (91) | 67 | - | 8 | EVER SINCE YOU WENT AWAY 10 REFY IT C PREFY TRACY LATTREE. 11 C REFY IT C PREFY TRACY LATTREE. 12 C REFY IT C PREFY TRACY LATTREE. | 91 |
| 40 | 31 | 22 | 16 | TONITE'S THA NIGHT • • KRIS KROSS | 12 | 67 | 66 | 69 | 71 | IT MATTERS TO ME SHEMEROOK IN A SHOCKES E HILL: SERVI MARKER 1905 17718 | 76 |
| 4 1 | 41 | 41 | 9 | FEELS SO GOOD (SHDW ME YOUR LOVE) LINA SANTIAGO LC ID-11 OF CHOOM NATION SECRETARIASAN | 41 | 93 | 78 | 13 | 19 | YOU REMIND ME OF SOMETHING ▲ • R. KELLY R RELLY (R MELLY) COLD 1784 427844 | 4 |
| 42 | 38 | 37 | 6 | DON'T CRY | 33 | 94 | 96 | | 2 | CHOOK IN THE THAN THE METHOD LOCK BINETY OF THE CHOICE TO THE THAN THE THAN THE CHOICE THE CHOICE THE CHOICE THAN THE CHOICE | 94 |
| 43 | 39 | 34 | 23 | SET U FREE PLANET SOUL GACOSTA IN TELECT GC (T) (ID STREETLY PROTEIN 12362 | 26 | (95) | 95 | - | 2 | SCENT OF ATTRACTION PATRA QUET WITH AARON HALL 1 TANGER C FARRAR A HALL E DILLOW TO THE SOUNDS C 78/257 | 95 |
| 4 | 46 | 53 | 5 | LUCKY LOVE ACE OF BASE C FORM AMETALICIES HOVER B STEINEERG. C IST MATERIAL IN TO MARISTA 1-2979 | 44 | 96 | NE | wÞ | 1 | CAN'T GET YOU OFF MY MIND LARRING OF READING LARRI | 96 |
| 45 | 43 | 38 | 7 | PACHES - NE RESCONS OF THE SWITCH STATE OF AMERICA - NUMBER SWITCH - NU | 30 | 97 | 89 | 85 | 10 | CAN'T GET YOU DFF MY MIND LEARNY GRAVITZ LEARNY GRAVITZ ALL CRIED DUT CENNEE WITH COLLAGE'S AGAIN MARPAND CENNEE WITH COLLAGE'S AGAIN MARCAND CENNEE WITH COLLAGE WITH COLL | 72 |
| 46 | 45 | 32 | 9 | GLYCERINE DUSH G ROSSDALE: 00159AUMA SCORE INCERSORE | 28 | 98 | NE | wÞ | 1 | ESA NENA LINDA C. (IN CHICAGOOVE NATIONS CETTI BROS. TROSS ALL AMERICAN | 98 |
| 47 | 42 | 33 | 31 | TELL ME ◆ 8.9 WILSON & LARRIEULD 890 AN: CHOICE BY COMMISSION A LARRI | 5 | 99 | 99 | 91 | 8 | LEFLAUR LEFLAH ESHKUSHKA ◆ HELTAH SKELTAH ANO O.G.C. AS THE FAB 5 INCHESE PLANT CONTROL OF THE FAB 5 INCHESE PLANT CONTROL OF THE FAB 5 | 75 |
| 48 | 48 | 39 | 10 | CUMBERSOME ◆ SEVEN MARY THREE | 39 | 100 | 100 | 94 | 11 | CELEBRATION/TAKE YOUR CHANCE ♦ FUN FACTORY | 88 |

single "Assents redicates cataling number in for casester manu-single, inputer casesters in great unaversible, CD Consette single availability, IDD congress availability, USD research manuscript availability, VVVyV in single availability, VVVVyV in single availability, VVVVyV in single availability, VVVVV in single availability, VVVVV

90



by Jerry McKenna

FIGNING FLACES. After only three weeks on the Hat 100, Ceitine Biases, "Recursary Vol. Lord MC 1050 Musics brought the competition and lands in the No. 1 spot, becoming the first new No. 1 of 1996. The single's 5-1 jump integes to not only encoder-livensking these when that the top for Mariani Carry and Bogy 11 Men's "One Sweet Day "(Columbia), which, conscientably, wither the lands of the Mariani Carry and Bogy 11 Men's "One Sweet Day "(Columbia), which, conscientably, wither the laggest stales, analyze, and overall gainer on the chart. It jump 3-13 on the Hot 100 Arriags chart; while experturing the No. 1 spot on 10c. 100 Single's Sales, straight growth and 10000 onties for the work-ordingly Merch 10 This is 30,000 consistent of the work of the Mariani Carry and Christian, sold: This colfd sales and airripay combination may guarantee "Be-cause" to Lord Mariani, sold: This colfd sales and airripay combination may guarantee "Be-cause" to Lord Mariani, sold: This colfd sales and airripay combination may guarantee "Be-cause" to Lord Mariani, sold: This colfd sales and airripay combination may guarantee "Be-cause" to Lord Mariani, sold: This colfd sales and airripay combination may guarantee "Be-cause" of Lord Mariani, sold: This colfd sales and airripay combination may guarantee "Be-cause" of Lord Mariani, sold: This colfd sales and airripay combination may guarantee "Be-cause" of Lord Mariani, sold: This colfd sales and airripay combination may guarantee "Be-cause" of Lord Mariani, sold: This colfd sales and airripay combination may guarantee "Be-cause" of Lord Mariani, sold: This colfd sales and airripay combination may guarantee "Be-cause" of Lord Mariani, sold: This colfd sales and airripay combination may guarantee "Be-cause" of Lord Mariani, sold: This colfd sales and airripay combination may guarantee "Be-cause" of Lord Mariani, sold: This colfd sales and airripay combination may guarantee "Be-cause" of Lord Mariani, sold: This colfd sales and the Lord Mariani, sold: This colfd sales and the Lord Mariani,

WAITING IN THE WINGS: In two weeks, look for another explosive debut from Martah Carey, as "Always Be My Baly," the third single from her alknow, way" is already by 0.4 in airphay and will undoubtedly do well in terms of ands. Will it follow the pattern established by "Fariatay" and "One Sweet Day" and become Carey's thrist single do debut at No. 17.

OVERTHE NEXT couple of wecks, another serious challenge for No. I could be mounted by this week's No. 2 single, the Tony Rich Project's "Nobody Knows" (LaFaced-Arista). I holdest No. 5 for arispay and No. 6 for sales, with plenty of room to grow at both retail and radio. This week, "Nobody Knows" is once again among the top five gathers on the chart.

GIEATEST GAINERES. The second-biggest gainer, behind "Because Vone Level Me," in "L244 (Smigni New?) 'to Cools (Tomme plot, 1), impage 53-190 to the Hot 100 and 52-100 to the sales chart. Although nearly 17% of the chart point are from sales, "Smigni" is 'top 10 at its mentioned stations, including No. 1 at KNSS Allusparrays, NM, Choely following Cools in point gains, at Nr. 7, is Alamis Morsetted: "A "Intel® Claimereck Warrager Brox. 1 in mores 51tomed stations and could easily approach No. 1 on the Hot 100 in the weeks should.

DEBUTING AND REBOUNDING: The Hot Shot Debut, at No. 11, is "Real Love" by the Beatles (Apple Capitol). It debuts at No. 5 on the sales chart; more than 9% of its Hot 100 points are from sales. On the airplay side, "Real Love" is top 10 at KISC Spokane, Wash, and WLIF Baltimore. It will need to nick up additional airplay very soon if it is to move bewond its debut sosition.

AFTER EACH FALLING back five places last week, both "Fa-Ges-La" by the Fu gees (Rightouse/Columbia, A to 3.8), and "Just A Girl" by No District (Trauma/Intersecpe), at No. 51, regain bullets. The rebound of "Fa-Ges-La" can be attributed to an increase in sirapky, it is to pl a four monitores to tions, including No. 3 at WWKX (Kis. 106) Providence, R. I. Conversely, the uptions, including No. 3 at WWKX (Kis. 106) Providence, R. I. Conversely, the up-complex places of the control of the control of the control of the control of the I debuts at No. 50 on the eales chart, by a result of an increase in single-asle.

BUBBLING UNDER. HOT 100° SINGLES

| 1 | J | U | DDLING U | Ш | u | V | LII. SINGLES |
|-----------|-----------|----------|--|----------|-----------|----------|--|
| THIS WEEK | LAST WEEK | MC SX33M | TITLE ARTIST (LABEL/DISTRIBUTING LABEL) | THS WCCK | MST TREEK | MEEKS ON | TITLE ARTIST (LABEL DISTRIBUTING LABEL) |
| 1 | 5 | 4 | GUILTY GRANTY NILLS (TVT) | 14 | - | 1 | DON'T RUSH SILK IELEKTRACEGI |
| 2 | 1 | 6 | SLEEPING WITH AN ANGEL | 15 | 15 | 5 | SPACE AGE EIGHTBALE & MUS ISUAVERELATIVITYS |
| 3 | 11 | 3 | ILLUSIONS CYPRESS HILL IRUFFHOUSE/COLUMBIA) | 16 | 13 | 13 | GOIN' LIP YONDER M.C. HAMMER (GANT) |
| 4 | 4 | 4 | 'ROUND WE GO BIG SISTER IS O S /2000 | 17 | - | 1 | ALL I NEED JESSE POWEEL ISHASANCAI |
| 5 | 9 | 7 | HYPNOTIZE THE MOON CLAY WALKER (CLAYT WARRER BROS) | 18 | 24 | 4 | WHY YOU TREAT ME SO BAD SHAGE PLEATURING GRAND PUBA CYRCA |
| 6 | 3 | 4 | WIND BENEATH MY WINGS GRALL-FIRST & COOK IT AS CAST MEDITEDS | 19 | - | 1 | NASTY DANCER RECOMPARIO-HEARS |
| 7 | 8 | 2 | SOUL FOOD GOODE MOB HAFACE/ARISTAL | 20 | - | 4 | A CHANCE FOR OUR LOVE WHISTLE (SELECT) |
| 8 | 6 | 7 | YOU WANT THIS PARTY STARTED SOMETHN FOR THE PEOPLE OMARKER BROST | 21 | 25 | 5 | HEINY HEINY 95 SOUTH LERF (E) |
| 9 | - | 1 | NO MORE GAMES SKIN DEEP ILOOSE CANNONISLANDI | 22 | - | 1 | NO NEWS/TEQUILA TALKIN' |
| 18 | 7 | 4 | UKNOWHOWWEDU BRHAMON (CHRYSAUSEM) | 23 | - | 1 | SLOW JAMS SIXCLOSTON SIMPLES THAN CHETHWAYS BE |
| 11 | 16 | 2 | YOU WIN MY LOVE SHANK THANK (MERCURY NASHWILLE) | 24 | - | 1 | GAMERS THE CONSCIOUS DAUGHTERS (PRIORIT |
| 12 | 12 | 3 | THE RIGHT TIME THE CORRS (143 LAKE/ARLANDIC) | 25 | - | 1 | SHADOW BOXING GENERAL GEFFEN |
| 13 | 19 | 6 | MONEY MAID (FALLIN' IN LOVE) SLOW PAIN (THUMP) | Sub | bring | tinde | er lists the top 25 singles under No. 10 of yet charted |
| _ | _ | _ | | witte | 69 | TT 100 | A PRI CHARLES |

BBC RADIO 1: 'REAL LOVE' NOT SUFFICIENTLY FAB

station, which, under Bannister and programmer Trevor Dann, has reprogrammed itself over the past two years to appeal primarily to a 15-24 demo-

(Continued from page 6)

Its goal is to differentiate itself from the 180 commercial radio stations operating in the U.K., most of which play chart hits and are widely considered to be conservative in their programming choices.

Radio 1 (and other BBC radio outlete) is funded by the BBC through ilcrease fees—which all users of a TV set in the U.K. must pay—and operates with a puble-service mandate. Bannister has interpreted that by emphasiing new musie and up-and-coming artists, both on record and in live sessions taped specifically for the station, as well as special programs featuring raggs, dance, and jungle styles.

This bold retuning of Radio I is considered by many in the British music industry to have helped a new wave of artists—including Oasis, Blur, Pulp, Tricky, Supergrass, and Cast—gain exposure and popularity.

But the mainstream media were quick to ridicule Radio 1, Bannister, and Dann when it became known that "Real Love" did not make the station's playlist two weeks ago. (Last week, the Apple/EMI single debuted in the top five of the sales-based national charts.)

free of the sakes-based national charts.)
The jumped-up little men at Radio I are getting a bit above themselves with are getting a bit above themselves in the properties of the properties of

is better than almost all the British public?" In the House of Commons, Conservative MP Harry Greenway raised the issue, critical of the BBC's position.

Radio 1. "Stay cool," the newspaper urged Radio 1 in an editorial March 12. "Young Britons want their own taste, not that of their parents. They want music to be judged on its merit, not by the fatness of their elders' wallets."

Senior executives in the U.K. musual industry, for the most part, application and part and pa

dence."

Mare Marot, managing director of
Island Records U.K., home to such Radio 1-supported acts as Pulp, P.J Harvey, and Tricky, says, "If I were
Matthew, I'd stick very firmly by my
principles. Music has always come in
and out of fashion. Perhamb this is about

the changing of the seasons."

Columbia Records U.K. managing director Kip Krones says, "Bannister has no responsibility to play 'Real Love' if he doesn't think it works. He has no sort of mandate to play any record just

has no responsibility to play 'Real Love' if he doesn't think it works. He has no sort of mandate to play any record just because of the artist's position in popular culture." At Blur's label, Food Records, managing director Andy Ross states, "The

aging director Andy Ross states, "The original intention of Radio I was to reflect the tastes of young audiences. More than 25 years on, that should still be the case." Sony S2 managing director Muff Winwood says, "What Radio I is doing is the correct course of action. It's impossible for the station to be all things to all people."

keep the debate in perspective. "This isn't a matter of moral principle, it's a record, for goodness' sake," says BMG Records chairman John Preston. The great danger is getting into doctrinaire positions over pop records."

Virgin Records managing director Al

Paul Corroy states, "What Matthew and Theor are doing with new music is good for the record industry, but I think they have a duty to mix up-andcoming acts with established names. Mostly, I hope this fuss gots sorted out before people on different sides start going for each other's throats." A subtext of the debate is the quali-

A subtext of the decisies in the quany of the Beatise' track that Radio I has declined to playlist. Maret compares it to recordings by the late Rob Marley that were released in 1985. Singer's "Songs Of Freedom" allum and became a major hit. "When we came with a second single from that same project, a reworked studio rack, it arguably wasn't as good as the first," be says. "I don't think we threw up our arms in horror and wept

same project, a reworked studio track, it arguably wasn't as good as the first," he says. "I don't think we threw up our arms in horror and wept when it didn't get played as much. And I don't think anyone can say 'Real Love' is a particularly great Beatles track." Virgin's Conrow notes, however. "It's

a bigger issue than the Beatles. Many of us in the music industry have felt for some time that there should almost be [a] Radio 1 gold [station], although you wouldn't call it that." In other words, there should be an outlet that programs a broader selection of music from the

a broader selection of music from the rock era.
"Since 1967, when Radio 1 started, rock has changed. Many artists have a longer life than ever," Conroy says, adding that there should be an outlet for the music of those artists and that Bannister might have considered putting "Real Love" on Radio 1's "C" list. "The station wouldn't play them as much [as 'A'-list titles], but they'd play

A number of label executives cite A number of label executives cite AC-oriented Radio 2 as the opportunity for the BBC to exter to an older music-conscious demographic, but—taking the admitted partisan view of the record industry—point out that the stanois light rotation of records does not carry the same weight as that of Radio I. "The problem is that being playlisted on Radio 2 means four or five plays a week," saws Island's Marot.

dio programmers are watching the Beatles brouhaha with a mixture of detachment and envy—the latter because of the media exposure that Radio 11s receiving. "They get enough free publicity on BBC-TV," one such executive grousses. Virgin Radio PD Mark Story says, "Taighte modern to Pacific to see

For their part, U.K. commercial ra-

"I certainly understand Radio I's position on this. However, they have an incredible capacity to shoot themselves in the foot on these things, too. "My money is with Ringo, who said this week that it doesn't matter (that

Radio 1 won't play 'Real Love'l because commercial radio is the most important radio medium in the country these days."

Another commercial programmer

says, "Matthew Bannister and Trevor Dann's message about how they are different from commercial radio is finally being driven home to the people who still label Radio 1 as a top 40 station. Indirectly, this also helps define what commercial radio is all about."

PRESIDENTIAL CANDIDATES ON MTV TAIWAN

stopped short of introducing music, instead relating stories from his youth and naming baseball great Babe Ruth as his idol. Lin Yang Gong, participating

from his home in suburban Taipei, spoke about the environment, introduced Michael Jackson's "Earth Song," and lauded the singer's music achievements. Hao Bo Tsuen, also filmed at home, donned an MTV baseball cap and spiced his slot with a Bon Jovi video.

From one of Taipei's most fashionable pubs, Chen Liu An introduced the Righteous Brothers' 'Unchained Melody,' and running mate Wong Ching Fong—the only female candidate in the election—introduced widers by the lete Mandaris

Wong Ching Fong—the only female candidate in the election—introduced videos by the late Mandarin pop singer Theresa Tang and Bjork. "We did not think about [China] because [the program] did not focus

on politics," says Wu. "The candidates all agreed not to mention any political things, and viewers cannot receive MTV in China." Jamieson acknowledges that

MTV did consider the mainland to be an issue. "China is actually quite supportive of the election," he says, "and they have a couple of favorite candidates. If we had given a platform to the president alone, that would have been worrying to the Chinese, but our guest slot was open to all candidates. We don't expect political repercussions."

Jamieson notes that MTV is exploring a similar idea for India's forthcoming elections, although the channel is new in that country and does not yet have a guest VJ slot. "Notwithstanding that, we're looking at the possibility."

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BILLBOARD MARCH 23, 1996

™Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL Sample of retail store and rack sales reports Collected, compiled, and provided by

FOR WEEK ENDING MARCH 23, 1996 SoundScan

| STATES THE STATE OF CONTROL OF CO | TITLE INT FOR CASSETTE/CDI | PEAK POSMON |
|--|---|----------------|
| 1 2 39 ALANIS MORISSETTE A* WINDOWSPER ENCLYMANT WITH 100 15 45 4 | #16:1 JAGGED LITTLE PILL | 1 |
| 2 2 1 4 2PAC GEATH ROWINTERSCOPE SCAZOLASIAND 119 98/24 98) | ALL EYEZ ON ME | 1 |
| * * * GREATEST GAINER * | | |
| 3 3 7 4 FUGEES 8097HOUSE 67147*COLUMBIA (10.95 EQ) 5 980 | THE SCORE | 3 |
| 4 5 4 23 MARIAH CAREY ▲ COLUMBIA 66700 (10 96 EQ 16 96) | OAYOREAM | 1 |
| 5 4 3 17 SOUNDTRACK A* ARISTA 18796 (10 96)16 981 5 6 8 54 SHANIA TWAIN A* MIRCH BY ARISMA (10 96 10 96 10 96) | WAITING TO EXHALE THE WOMAN IN ME | 5 |
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| 00000000000000000000000000000000000000 | THE UNITED STATES OF AMERICA | 6 |
| | GANGSTA'S PARADISE | 9 |
| 12 21 18 COOLID ▲ TOWAY BOY 1141* (11 9876 98) 10 9 13 29 JOAN OSBORNE ▲ BLUE GERLIA S26499MERCURY (10 98 EQ76 98) | | 9 |
| | | ÷ |
| 11 10 11 87 HOOTIE & THE BLOWFISH A " #TLAND 00117-00109-16-90 IIII 12 11 9 61 BUSH A " TRAUMANYTERSCOPE 92521-96 (10 99/15-90 IIIII | CRACKEO REAR VIEW SIXTEEN STONE | 1 4 |
| | | - |
| 13 15 12 20 VIRGIN 4060 (19 56/22 96) MELLON COLLIE AND I | | 1 |
| 14 13 10 4 WYNDNNA CURB 11090 MCA (10 98/16 96) | REVELATIONS | 9 5 |
| | PEST HITS COLLECTION 996 GRAMMY NOMINEES | 16 |
| 17 19 17 17 R. KELLY A. 705 41579 10 9816 981 | R KELLY | 1 |
| 18 21 22 69 TLC A* LAFACE 26009/ARISTA (10 96) 6 96) | CRAZYSEXYCOOL | 3 |
| 19 18 43 88 SEAL A" 2TTS SEE 45415 WARMER BROS (10 99) 15 98 | SFAI | 15 |
| | HE MEMORY OF TREES | 9 |
| 23 23 10 A ADAM SANDLER MOLEY THE ME | LL HAPPENED TO ME? | 18 |
| 21 23 10 4 WIANER BROS 46151*(10.9676.98) WHAT THE HE | BROWN SUGAR | _ |
| | TULATIONS I'M SORRY | 22 |
| 24 14 19 5 NEIL DIAMOND COLUMBIA 67912 (10 9812)16 990 | TENNESSEE MOON | 14 |
| 25 25 20 38 NATALIE MERCHANT & ELEKTRA 61745 EED (10 9616 96) | TIGERULY | 13 |
| 26 26 24 67 BLUES TRAVELER & A6M 540265 (10 98/17 96) | FOUR | 8 |
| 27 27 25 16 GARTH BROOKS & CAPITOL NASHVILLE 22080 (10 98/26 98) | FRESH HORSES | 2 |
| (28) 30 33 11 EVERCLEAR ● THE KERF 30929*CAPTOL (9 96/13 96) | SPARKLE AND FADE | 28 |
| 29 28 23 7 TORI AMDS ◆ ATLANTIC 82962*/46 (10 98/16 98) | BOYS FOR PELE | 2 |
| 36 29 26 16 LL COOL J ▲ DEF JAMPING 523845**RSLAND (10 99/17 981 | MR. SMITH | 29 |
| (31) 35 37 8 THE TONY RICH PROJECT LAFACE 26022:MRSTA (10.98/15 98) | WORDS | 31 |
| 32 31 30 21 SEVEN MARY THREE • MANION-ANDANCE SESSING DIS 5615.59 000 | AMERICAN STANDARO | 24 |
| 33 33 32 8 LA BDUCHE RCA 66759 19 98/15 981 | SWEET OREAMS | 32 |
| * * * PACESETTER * * * | | |
| | TEST HITS 1985-1995 | 5 |
| 35 43 47 10 NO DOUBT TRAUMANYTERSODPE 92560 AG (10 98/15 98/ 36 38 40 33 SOUNDTRACK ▲ MICA SOUNDTRACK 5 12289 MACA (10 96/17 98) | TRAGIC KINGDOM DANGEROUS MINDS | 35 |
| 37 12 29 4 TDTAL BAD BOY 73005*3A05TA (10 96/15 96) | TOTAL | 23 |
| 20 M 20 6 EAZY-E Group of The STREET OF | MUTHAPHU**IN COMPTON | 3 |
| RUTHLESS 5504*/RELATMITY (10 96/16 98) | PULP FICTION | 21 |
| 39 66 67 74 SOUNDTRACK ▲ MCA 11103* (10 9816 98) 49 42 46 26 RED HOT CHILI PEPPERS ▲ MARKER BRIDS 45733 (10 9816 98) | ONE HOT MINUTE | 4 |
| 40 42 46 26 RED HOT CHILI PEPPERS & WARREN BROS 45733 (15 9616-961 41 39 42 19 THA DOGG PDUND & DEUTH COMMITTERCOPE SOLES-PRODUTY (10 9616 | | 1 |
| | IG. RICH AND DANGEROUS | 15 |
| 40 40 18 17 MELISSA ETHERIDGE & ISLAND \$24,54 (10.90) 7.90 | YOUR LITTLE SECRET | 6 |
| (44) 58 73 18 TRACY CHAPMAN (LEXTRA (LISCOTEG (10 50:16.9f) | NEW BEGINNING | 44 |
| (45) 49 48 10 EAGLES A* 0277EH 24725 (12 9817 98) | HELL FREEZES OVER | 1 |
| | METHING TO REMEMBER | 6 |
| 47 48 48 52 COLLECTIVE SOUL A" ATLANTIC 82745/48 (10 Su/16:56) | COLLECTIVE SOUL | 23 |
| 48 49 58 18 EVERYTHING BUT THE GIRL ATJANTIC 824005/AG (10 9k/15 98) | AMPLIFIED HEART | 46 |
| 49 45 36 22 GREEN DAY & REPRISE 46046*/WARNER 8805. (10 98/16 98) | INSOMNIAC | 1 |
| 50 45 38 29 GOO GOO DOLLS & WARMER 1005. 45750 (9 96/15 98) | A BOY NAMED GOO | 27 |
| | | |
| 51 55 54 9 SOUNDTRACK ● DON'T BE A MENACE | TO SOUTH CENTRAL | 18 |
| 51 55 54 9 | TO SOUTH CENTRAL SOUVENIRS | 18 |

| | THES | WEEK | 2 WKS AGO | WYS. ON CHART | ARTIST LINE AND MERCOSTRIBUTING LARL SURGESTED UST PRICE OR EQUIVALENT FOR CAMETICAL CO. | PEAK POSITION |
|------|------------|----------|--------------|------------------|---|------------------|
| 1 1 | 54 | 53 | 49 | 18 | ALICE IN CHAINS ▲ COLUMBIA 67248* (10 98 EQ16 98) ALICE IN CHAINS | 1 |
| l | 55 | 51 | 53 | 20 | OZZY OSBDURNE & EPIC 67091 (10 98 EQ16 98) OZZMOSIS | 4 |
| 1 | 56 | 48 | 56 | 33 | BONE THUGS-N-HARMONY & RUTHLESS SSSY-RELATIVITY (10 901) 5-901 E. 1999 ETERNAL | 1 |
| 1 | 57 | 62 | 65 | 9 | SPACEHOG HRISIRE 61834EEG (10 96/15 96) (IIII) RESIDENT ALIEN | 57 |
| 1 | 58 | 47 | 41 | 34 | MDNICA ▲ ROWDY 37006*94935TA (10 98/15 98) MISS THANG | 36 |
|] [| 58 | 52 | 60 | 26 | SOLO ● PERSPECTIVE 549017/MAM (10 96/16 98) SOLO | 52 |
| 1 | 60 | 64 | - | 2 | CDWBOY JUNKIES GEFEN 24952 (10 96/16 98) LAY IT DOWN | 60 |
| 1 | 61 | 61 | 82 | 4 | SOUNDTRACK MC MC AS 12 WHITE BEING 110 98/15 960 A THIN LINE BETWEEN LOVE & HATE | 61 |
| ŀ | 62 | 60 | 55 | 28 | MC MAC 86134/WARRER 8805 (10.98/15.98) FAITH HILL ▲ WARRER 8805 45872 (10.98/16.98) IT MATTERS TO ME | 29 |
|] | 63 | 63 | 59 | 33 | VARIOUS ARTISTS ● TOMBY BOY 1237 (10 98/15 96) JOCK JAMS VOL. 1 | 30 |
| li | 64 | 54 | 44 | 75 | DAVE MATTHEWS BAND & UNDER THE TABLE AND DREAMING | 11 |
|] | 25 | 59 | 58 | 7 | SOUNDTRACK POLYDOR S2950B/MM (10 9916 98) MR. HOLLAND'S OPUS | 42 |
| 1 | 66 | 70 | 64 | 72 | RDR SEGER & THE SILVER BUILTET BAND A | 8 |
| | <u>67</u> | 78 | 85 | 6 | VARIOUS ARTISTS COLD FRONT 621BW TEL 09 9014 901 CLUB MIX '96 VOLUME 1 | 67 |
| lF | 68 | 68 | 66 | 16 | VARIOUS ARTISTS ● 10MMY BOY 1129 (11.98/15.98) MTV PARTY TO GO VOLUME 8 | 47 |
|] - | 69 | 74 | 86 | 36 | FOO FIGHTERS A BOOMEN MOZZYCHINOU (10 9836 98) FOO FIGHTERS | 23 |
|] | 70 | 88 | 124 | 22 | GARBAGE AND SOUNDS RODAY-SEFFEN (10.98/16.98) BB GARBAGE | 70 |
|] F | n | 76 | 72 | 7 | TRACY LAWRENCE ● AFLANTIC 82866AG (10 9615 98) TIME MARCHES ON | 31 |
|] | 72 | 30 | 78 | 75 | | JI A |
| 1 | 12) | 71 | 61 | 29 | | 10 |
| 1 | | | | _ | | |
| 1 | 74 | 73 | 70 | 48 | GEFFEN 24506* 110 98/16 98) ASTRO CREET: 2000 SONGS OF COVE, DESTRUCTION | 6 |
| 1 | 75) | 84 | 90 | 21 | CLAY WALKER GIANT 24640/WHAPNER BROS (10 98:15 98) HYPNOTIZE THE MOON | 57 |
| 1 | 76) | 105 | 134 | 41 | SOUNDTRACK ▲* WALT DISNEY 60874 (10 98/16 98) POCAHONTAS | 1 |
| 1 | 17 | 67 | 62 | 18 | QUINCY JONES ● DMEST 45875/WARNER BROS. (10 98/16 98) Q'S JOOK JOINT | 32 |
| H | 78 | 72 | 63 | 37 | SILVERCHAIR ▲* EPIC 67247 (10 96 EQ.16 98) IIII FROGSTOMP | 9 |
| łk | 79) | 87 | 97 | 50 | JOHN MICHAEL MONTGOMERY ▲* ATLANTIC 82726 AG (10 98:16 98) JOHN MICHAEL MONTGOMERY | 5 |
| 1 [| 80 | 81 | 74 | 19 | DEF LEPPARD ◆ MIRCURY 578738 (10 98 EQ16 98) VAULT - GREATEST HITS 1980-1995 | 15 |
| 11 | 81 | 77 | 69 | 34 | XSCAPE ▲ 50 50 00F 67022**COLUMBIA (10 98 EQ/ 15 98) OFF THE HOOK | 23 |
| 1 1 | 82 | 95 | 84 | 17 | ACE OF BASE ▲ ARISTA 18806 (10.98/16.98) THE BRIDGE | 29 |
| 1 1 | 83 | 86 | 102 | 16 | DON HENLEY GFFEN 24934 (10.09036.98) ACTUAL MILES HENLEY'S GREATEST HITS | 48 |
| 1 H | 64 | 91 | 129 | 24 | THE MAYERICKS MCA 11257* (10 98/15/98) MUSIC FOR ALL OCCASIONS | 58 |
| 1 | 85 | 89 | 79 | 98 | LIVE A* RATIONCTIVE 10997*MCA (10 9616 98) THROWING COPPER | 1 |
| 1 1 | 86 | 83 | 91 | 19 | CYPRESS HILL A CORDERS HILL AS A PROCESS | 3 |
| 1 | 87 | 65 | 51 | 4 | ACKSON BROWNE STATE 4106765G (10 9026 90) LOOKING EAST | 36 |
| 1 | | | _ | 16 | | |
| 1 | 88 | 85 94 | 88 76 | 1b . | DC TALK ● FOREFRONT 25140CHORDANT (10.98/16.98) JESUS FREAK ROYZ II MEN ▲ MOTOWN 510323 (10.98/16.98) | 16 |
| 1 | 90 | 79 | 81 | 31 | | 72 |
| 1 | | | | | | |
| | 91 | 99 | 105 | 76 | BRANDY ▲* AFLANTIC 82510AG 19 9815 981 | 20 |
| 1 | 92 | 100 | 94 | 14 | IMMATURE MCA 11385* (9.98/15.98) WE GOT IT | 76 |
| 1 | 93 | 75 | 187 | 52 | ANNIE LENNOX ▲ ARISTA 25717 (10 98/16 98) MEDUSA | 11 |
| 1 | 94 | 92 | - | 2 | DIAMOND RIO ARSTA 18812 (10 96/15 96) IV | 92 |
| 1 | \$5 | 104 | 93 | 16 | THE BEATLES APPLE 344457GAPTOL (19 98/31 98) ANTHOLOGY 1 JANET JACKSON & DESIGN OF A DECADE 1996/1996 | 1 |
| 1 | 96 | 82 | 71 | 22 | AM 540399* (11:9617:96) DESIGN OF A DECADE 13-0013-90 | 3 |
| | 9 7 | 109 | 108 | 239 | METALLICA ▲* ELEXTRA 61113-VEEG 130 98/15 98) METALLICA | 1 |
| | 98 | 103 | 98 | 33 | TOADIES ♦ INTERSCOPE 9240234G (10 99/15 96) RUBBERNECK | 56 |
| 1 | 99 | 93 | 83 | 6 | MINISTRY WARNER BROS 43638* (10.9616 98) FILTH PIG | 19 |
| | 100 | 56 | _ | 2 | BAD RELIGION ATLANTIC 828701/4G (10 99/15 98) GRAY RACE | 56 |
| 1 | 101 | 98 | 103 | 18 | GOODIE MDB LAFACE 26018/ARISTA (10 98/15 96) SOUL FOOD | 45 |
| | 102 | 108 | 113 | 12 | JARS OF CLAY ESSENTIALISE/VENTONE 41580//WE (10 98/15 98) JARS OF CLAY | 102 |
| 1 [| 103 | 69 | 18 | 6 | NEWSBOYS STARSONG 20075/WIRGIN (9.58035-98) TAKE ME TO YOUR LEADER | 35 |
| 1 | 106 | 10 | 75 | 6 | VARIOUS ARTISTS RCA VICTOR 62707 (10.96/16.96) SONGS OF WEST SIDE STORY | 65 |
| 1 | 105) | 113 | 141 | 86 | VINCE GILL ▲ MCA 11017 (10 98/15 98) WHEN LOVE FINDS YOU | 6 |
| 4 l | 100 | | | | * * * HOT SHOT DEBUT * * * | |
| | 106 | NE | | 1 | STEVE EARLE WANER BROS. 46201 (10 16/15/98) 1 FEEL ALRIGHT | 105 |
| 1 6 | 107) | 118 | 120 | 15 | RADIOHEAD CAPITOL 29626 (10 96/16:98) THE BENDS | 107 |

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| В | ill | b | 0 | ard. 200. continued FOR WEEK | ENDIN | G MARC | H 23 | 1996 | | | _ |
|---|--|--|---|--|--|---|--|--------------------------------------|--|--|---|
| THIS | UAST WEEK | 2 WKS 400 | WKS ON CHART | ARTIST LIABLE A NUMBER DISTRIBUTING LIABLE ISLUGGESTED LIST PPICE OR EQUIPALENT FOR CASSETTECCO | PEAK POSITION | THIS | UAST WEEK | 2 WKS AGO | WKS. ON CHART | ARTIST LIGHT NUMBERQUISTINGUING LIGHT SUBGESTED LIST PRICE OR EQUIPALEM FOR CASSETTECCO | PEAK |
| 108 | 107 | 109 | 25 | JUNIOR M.A.F.LA. UNDEASEIG BEAT 92614*/AG (10 98/15 98) CONSPIRACY | 8 | 154 | 173 | 190 | 9 : | DEBORAH COX A93TA 18781 (10:9915-98) 🖼 OEBORAH COX | 102 |
| 109 | 96 | 89 | 29 | DEEP BLUE SOMETHING 	■ RAINMAKER/INTERSCOPE 92600/MG (10 98) 15.981 ■ HOME | 46 | 155 | 141 | 133 | 14 | VARIOUS ARTISTS MCA 11348* (10 98/16 98) SATURDAY MORNING CARTOONS GREATEST HITS | 67 |
| 110 | 112 | 101 | 34 | SELENA ▲ ' EMI LATIN 34123/EMI (10 98/16 98) DREAMING OF YOU | 1 | 156 | 149 | 151 | 28 | MICHAEL W. SMITH 	◆ REUNION 83953/ARISTA (10.98/15.98) I'LL LEAD YOU HOME | 16 |
| 111 | 106 | 92 | 23 | REBA MCENTIRE ▲ MCA 11264 (10 98/16.98) STARTING OVER | 5 | 157 | 146 | 131 | 6 | SOUNDTRACK PANGAEA 360718 R S. 09 98/15 980 LEAVING LAS VEGAS | 124 |
| 112 | 117 | 125 | 48 | SOUNDTRACK ▲ PRIORITY 53959* (10 99/15 98) FRIDAY | 1 | 158 | 185 | 177 | 88 | SOUNOTRACK ▲* EPIC SOUNOTRAX 66329/EPIC (15 98 EQ24 98) FORREST GUMP | 2 |
| 113 | 123 | 148 | 3 | 2 UNLIMITED RADIKAL 15446/CRITIQUE (10 98/15.90 🛗 HITS UNLIMITED | 113 | 159 | 157 | 153 | 121 | TOM PETTY & THE HEARTBREAKERS A* GREATEST HITS | 5 |
| (114) | 144 | 160 | 107 | CELINE DION ▲ 350 MUSIC \$7555/EPIC (10.98 EQ16 98) THE COLOUR OF MY LOVE | 4 | 160 | 155 | 144 | 180 | QUEEN ▲ HOLLYWOOD 61265 (10 98/17.98) GREATEST HITS | 11 |
| 115 | 121 | 127 | 19 | VARIOUS ARTISTS TOWNY 80Y 1138 (11.98/15 98) MTV PARTY TO GO VOLUME 7 | 54 | 161 | 165 | 164 | 129 | MELISSA ETHERIDGE & ISLAND \$48660 (10.98/17.98) YES I AM | 15 |
| 116 | 122 | 147 | 57 | ALISON KRAUSS & NOW THAT I'VE FOUND YOU: A COLLECTION | 13 | 162 | 169 | 143 | 75 | THE CRANBERRIES ▲* ISLAND 524050 (10 98)17 980 NO NEED TO ARGUE | 6 |
| 117 | 110 | 87 | 9 | SOUNDTRACK COLUMBIA 67522 (10 98 EQ16:98) DEAD MAN WALKING | 61 | (163) | 177 | 173 | 20 | AARON TIPPIN RCA 66740 19 98/15:960 TOOL BOX | 63 |
| 118 | 125 | 117 | 26 | TRAVIS TRITT WARMER BROS 46001 (10 9616 98) GREATEST HITS - FROM THE BEGINNING | 21 | 164 | 167 | 157 | 64 | SADE ▲* (1910 66686* (10 98 (Q36 98) THE BEST OF SADE | 9 |
| 119 | 131 | 128 | 34 | JEFF FOXWORTHY A® WARNER BROS. 45856 (10.98/16.98) GAMES REDNECKS PLAY | 8 | 165 | 172 | 166 | 95 | OFFSPRING ▲" EPITAPH 86432* IS 96/14 981 III SMASH | 4 |
| (120) | 139 | 114 | - 22 | SOUNDTRACK CAPITOL 32617 (10:96/16:98) CLUELESS | 49 | 166 | 156 | 156 | 18 | GROOVE THEORY EPIC 57421* (10.96 EQ.15.98) GROOVE THEORY | 69 |
| 121 | 101 | 77 | 3 | AUDIO ADRENALINE (CREFFRONT 25144 (9 98/15 98) BLOOM | 77 | 187 | 163 | 162 | 19 | EIGHTBALL & MJG ● SUAVE 1521-9RELATIVITY (10 98)16 98) ON TOP OF THE WORLD | 8 |
| 122 | 120 | 96 | 29 | RANCID ● EPITAPH 85444* IB 98/13 980AND OUT COME THE WOLVES | 45 | 168 | 168 | 183 | 221 | PEARL JAM ▲* EPIC 47857* (10 98 EQ16-981 100 100 100 100 100 100 100 100 100 1 | 2 |
| 123 | 135 | 126 | 24 | AC/DC ▲ EASTWEST 61780*/EEG (10 96/16 96) BALLBREAKER | 4 | 169 | 164 | 150 | 13 | VARIOUS ARTISTS L009 66805*9CA 110 98/15 989 FUNKMASTER FLEX: 60 MINUTES OF FUNK | 108 |
| (124) | 170 | 185 | 4 | LONESTAR INVA 66642-912-011 9015-981 IIII LONESTAR | 124 | 170 | 166 | 137 | 32 | BRYAN WHITE ♦ ASYLUM 61642/65G (9 98/15 99/10) BRYAN WHITE | 88 |
| 125 | 140 | 175 | 3 | STABBING WESTWARD WITHER BLISTER BURN + PEEL | 125 | 171 | 181 | 172 | 316 | ORIGINAL LONDON CAST A | 46 |
| | 138 | 118 | 7 | PATTY LOVELESS 171C 67269 130 981 591 TROUBLE WITH THE TRUTH | 90 | | | *** | | POLYDOR 831563*/AAM*(10.98 EQ:17.98) | |
| 126 | | | 100 | | + | 172 | | 163 | 225 | NIRVANA ▲* DEC 24425*SEFFEN (10 98/15 98) NEVERMINO | 1 |
| 127 | 119 | 119 | 24 | EASTWEST 61859/EEQ (10 98/15:98) FATHER AND SON | 20 | 173 | 178 | 154 | 109 | GREEN DAY &* REPRISE 45529*/MARINER BROS. (9-90)15 98) | 2 |
| (128) | 160 | 145 | 23 | TERRI CLARK MERCURY NASHVILLE 526991 (10 98 EQ16-98) IIII TERRI CLARK | 119 | 174 | 153 | 138 | 34 | JODECI & THE SHOW, THE AFTER PARTY, THE HOTEL UPTOWN 11258-MICA (10.98/16.98) | 2 |
| 129 | 129 | 111 | 24 | SOUNDTRACK • REPRISE 46000/WARNER BROS (10 56/16-98) FRIENOS | 41 | 175 | 180 | 184 | 103 | TIM MCGRAW ▲* CURB 77659 (9.98/15 98) NOT A MOMENT TOO SOON | 1 |
| 130 | 128 | 122 | 212 | ENYA ▲* REPRISE 26775/WARKER BROS (10.98/16.98) SHEPHERD MOONS | 17 | 176 | 179 | 192 | 35 | SHAGGY ● VIPGIN 40158* (10 98/15 98) BOCMBASTIC | 34 |
| 131 | 114 | 104 | 29 | COLLIN RAYE ● EPIC 67033 (10.98 EQ15.98) I THINK ABOUT YOU | 49 | 177 | 152 | 155 | 17 | SILK ELEXTRA 61849/EEG (10 98/16 98) SILK | 46 |
| 132 | 134 | 116 | 31 | DAVID LEE MURPHY MCA 11044 (10.98/15-98) OUT WITH A BANG | 52 | 178 | 132 | 99 | 34 | BETTE MIDLER ● ATLANTIC 82823/AG (10 98/16 98) BETTE OF ROSES | 45 |
| 133 | 130 | 130 | 173 | KENNY G ▲** ARISTA 18646 (10 98/25 98) BREATHLESS | 2 | 179 | | HTRT | 27 | FILTER ● REPRISE 45864*/WARPINER BROS. 110.98/15-98/ IIII SHORT BUS | 59 |
| (134) | 186 | | 2 | DOG'S EYE VIEW COLUMBIA 66882 17 98 EQ11 98: MI HAPPY NOWHERE | 134 | 180 | 147 | 112 | 8 | SOUNDTRACK MEAN 35739 (9.98/15.98) BEO OF ROSES | 91 |
| 135 | 126 | 107 | 19 | VARIOUS ARTISTS TAPESTRY REVISITED: A TRIBUTÉ TO CAROLE KING | 53 | 181 | 174 | 176 | 119 | MARIAH CAREY ▲* COLUMBIA 53295* (10 98 EQ/16 98) MUSIC BOX | |
| 138 | 143 | 140 | 10 | 3T MILISSO MUSIC 57450EPIC (10 98 EQ/15 98) BROTHERHOOD | 136 | 182 | 176 | 169 | 69 | ABBA ▲ POLYDOR 517007/51AND (10 96/17 98) GOLD | 63 |
| 137 | 137 | 152 | 9 | KENNY WAYNE SHEPHERD GANT 24621/WARNER 8906. (10/98/25/98) ME LEDBETTER HEIGHTS | 125 | 183 | | KTRY | 10 | SOUNDTRACK EPIC SOUNDTRAX 67294 EPIC (10 98 EQ:16 98) DESPERADO | |
| 138 | 115 | 106 | 28 | FAITH EVANS ● SAD BOY 73003*(ARISTA (10 9815 98) FAITH | 22 | 184 | 171 | 149 | 31 | SOPHIE B. HAWKINS ● COLUMBIA 53300 (10 98 EQ16 98) WHALER | 65 |
| 139 | 111 | 95 | 4 | SOUNDTRACK (LIXTRA 61888XIG (10 98/16 98) BEAUTIFUL GIRLS | 95 | 185 | 187 | 178 | 106 | YANNI ▲¹ PRIVATE MUSIC 82116 (10 98/15 98) LIVE AT THE ACROPOLIS | 5 |
| 140 | 145 | 136 | 19 | STEVIE RAY VAUGHAN & DOUBLE TROUBLE GREATEST HITS | 39 | 186 | 151 | 179 | 41 | CHRIS ISAAK ● REPRISE 45846/WARNER BROS (10 98/15 98) FOREVER BLUE | |
| (141) | NE | wb | - 1 | CASSANDRA WILSON BUE NOTE 32861/CMP101 (10.99/15.99) IN NEW MOON DAUGHTER | 141 | 187 | 182 | 180 | 37 | LORRIE MORGAN ● 6NA 66508 (10.98/15.98) GREATEST HITS | 46 |
| 142 | 127 | 100 | 18 | BOYZ II MEN NOTOWN STORMS (ID 98/16 98) THE REMIX COLLECTION | 17 | 188 | 158 | 139 | 7 | THE D.O.C. GANT 24627WARNER BROS. (1098/16 98) HELTER SKELTER | 30 |
| 143 | 142 | 121 | 20 | BOB SEGER & THE SILVER BULLET BAND ◆ IT'S A MYSTERY | 27 | 189 | NE | | 1 : | LUSH REPRISE 46170/WARNER 8ROS. (10 98/16 98) 🔤 LOVELIFE | 189 |
| _ | - | - | | VAN MORRISON WITH GEORGIE FAME & FRIENDS HOW LONG HAS THIS BEEN GOING ON | - | 190 | 196 | 198 | 26 | BLACKHAWK ● ARISTA 18792 (ID 9825-98) STRONG ENOUGH | 22 |
| 144 | 133 | 132 | 9 | | 55 | 191 | | MIRT | 100 | SARAH MCLACHLAN ▲ NETTWERN 18725/ARISTA 19 98 15 96: FUMBLING TOWARDS ECSTASY | 50 |
| 145 | 154 | 158 | 261 | ENIGMA & CHARISMA (6224/VIRGIN (9.98/13.98) MCMXC A.D. | 6 | 192 | | 110 | - 3 | LOU REED WARNER BROS 46159 (10-9676-96) SET THE TWILIGHT REELING | 110 |
| 146 | 124 | - | 6 | CECE WINAMS SPARROW 51441 19 98/13.980 ALONE IN HIS PRESENCE | 124 | 193 | | wÞ | 1 . | GRAVITY KILLS TVT 5910 (10 98/16.96) GRAVITY KILLS | |
| 147 | 136 | 115 | 17 | ROLLING STONES ▲ VIPGIN 41040* (10/98/17/98) STRIPPEO | 9 | 194 | | 194 | 25 | AL GREEN ING FIGHT STUFF 20003/CAPITOL (10 98/16 98) GREATEST HITS | 127 |
| 148 | 161 | 182 | 18 | THE CLICK SICK WID IT 415620/VE (10.98/1598) GAME RELATED | 21 | 195 | | ₩Þ | 1 | CLANNAD ATLANTIC 82753/AG (10-09/16-96) LORE | 195 |
| 149 | 159 | 168 | 24 | MARTINA MCBRIDE ● RCA 66509 (9 59/15-59) WILD ANGELS | 17 | 196 | 189 | 185 | 55 | ADAM SANDLER ◆ WARNER BROS. 45393 (9 96) 15 98) THEY'RE ALL GONNA LAUGH AT YOU | 129 |
| 150 | 150 | 161 | 105 | NINE INCH NAILS ▲' MOTHWGT/TIMERSCOPE \$2346.45 (10 9616.58) THE DOWNWARD SPIRAL | 2 | 197 | | MIRT | . 11 | 311 CAPRICORM 40241 (9:99/16:98) 311 | 56 |
| 151 | 116 | 123 | 18 | BONNIE RAITT ● CAPITOL 33705 (14.98/26 98) ROAD TESTED | 44 | 198 | | MIRI | 34 | ALL-4-ONE ▲ BLITZZIATLANTIC 82746/46 (10 58/16 98) ANO THE MUSIC SPEAKS | 27 |
| 152 | 162 | 142 | 26 | GEORGE STRAIT ▲' MCA 1263 (39 98/49 98) STRAIT OUT OF THE BOX | 43 | 199 | | MIRT | 28 | TRACY BYRD ● MCA 11242 (10 98/15 98) LOVE LESSONS | 44 |
| (153) | 175 | 181 | 71 | NIRVANA ▲ 1 DGC 24727*46EFFEN (10 98/16 98) MTV UNPLUGGEO IN NEW YORK | 1 | 200 | 184 | 174 | 18 | GENIUS/GZA ● GEFFEN 24813* (10 98/16 98) LIQUID SWORDS | 9 |
| | | | 1-2 (1 | ISTED BY ARTISTS) Toni Clark 128 Everything But The Girl 48 dodor: 174 | | Bette Me | ter 171 | | | Radiohead 107 Dead Man William 117 1996 Granny Nominee | 16 |
| Garth Br Jackson Bush 1 | 82 123 Isine 80 Dhainte e 198 or 29 Senainte gon 11 ties 95 wk 190 2 seller Bolton ugs-N-H Aen 89 91 10085 2 8 source 2 | 54 121 20 26 34 amony 142 7, 53 87 | 54 | Commercial and a comm | | Bette Mil Minnsty Monica John Mich John Mil Alams Mi You Mon John Short French Newbook Hins Ind Newbook Hinsana No Doub Class & Offspring ORGINA Planning 171 Joen Obb City Oth The Peet Jan The Peet Ja | 153, 11 153, 11 1 35 1 165 L LONDS | 150 2 IN CAST Opera P | tighlights | Properties 7- Properties | 67 utes Of 7 115 8 68 ns Greate 104 sute To ble Troubl |
| Back Reigen 100 The Bastes 50 Backlows 22 Backlows 22 Michael Botton 32 Bore Thigs-Hammey 24 Bore II Men 89, 142 Barry 13 Garry Books 27, 23 Tancy Byd 199 Marsh Carey 4, 181 Tancy Chamma 44 Clarnad 195 | | 54 | Similer Fair 106 Don Henriey 83 Maddonia 46 | 4 | Cases 8 General 155 ORIGINAL LORDON CAST Pleasters Of the Opera Highlights 171 Jan Obtone 10 City Obtone 55 Pleast Jan 166 Ten Pleast Jan 166 Ten Pleast Jan 166 Ten Pleast Jan 167 O'Arencia 7 Queen 180 | | | eighlights swers 15 led States | Surv. Mayer Strover 127 Serv. Mayer Strover 128 Serv. Mayer Strover 128 The Degrade 41 Serv. Mayer Strover 128 Serv. Mayer Str | 141 | |

RECORD CLUBS FOCUS OF CLOSED-DOOR MEETING Continued from page 1)

illion per year in sales, Billboard estinates, and they have almost doubled heir market share over the last six ears. In 1990, according to the Recordng Industry Assn. of America, record lubs (whose sales are not tracked by foundScan) accounted for 8.9% of inclus ry sales; by 1994, their share reached 5.1%. But last year, clubs' market share

eclined to 14.3%. Although the meeting at the convenion is being organized by NARM, some ources suggest that if a lawsuit is disussed, the trade association would not

e a participant in the filing. NARM's invitations are said to state hat the nursose of the meeting is to disuss the legal issues surrounding record lubs: retailers say that one of the tonics



UNRESOLVED ISSUES But even if retailers walk into the neeting agreeing that a lawsuit should e used to stop what they perceive as ecord clubs' unfair practices, interviews ith retailers planning to attend show hat there are several issues on which hey first need to reach common ground. Retailers have varying philosophies n several areas, including how to fiance a lawsuit and whether the suit's bjective should be limited to seeking inunctive relief from the perceived unfair dvantages that record clubs enjoy or to ress further and seek damages against

susic manufacturers. Some sources say that a lawsuit is not he only option that will be discussed at he meeting. Another possibility, acording to those sources, is to file a comlaint with the Federal Trade Commision, charging music manufacturers and ecord clubs with unfair competitive

Ultimately, retailers may be unable to gree on anything, and nothing may ver come from the meeting, sources oncede.

The controversy over the clubs is not w. Almost from their inception, there ore buttles over such issues as the exusion of certain labels from the clubs nd the noncompetitive pricing. A lawsuit filed by Sam Goody against

BY CHRIS MORRIS

d Western villains

OS ANGELES-Musicians Johnny

nd Edgar Winter have sued DC

omics, charging that the firm defamed

em in a 1995 comic-book series by de-

ting them in thinly veiled form as a

air of half-human, homicidal, pervert-

The suit, filed March 6 in Los Ange-

s County Superior Court, also names

s defendants Joe R. Lansdale, Timo-

by Truman, and Sam Glanzman, cre-

tors of the "Jonah Hex" series "Riders of The Worm And Such," and Warner

tros. DC is a division of Time Warner

nc., which also operates Warner Bros.

The Winters' suit, which additionally

harges the defendants with invasion of

rivacy and intentional infliction of

motional distress, seeks general and

unitive damages to be determined at

Winters Show Discontent

Over DC Comics Depiction







Record club executives and some la

bel executives add that the reason clubs

have different rules is that they are in-

CLUBS' BUSINESS COSTS

cost of goods than retailers, they have

many additional and higher costs, too,

according to executives at companies af-

Also, the clubs generate incremental

Direct marketing is much more ex-

sales in that they promote catalog prod-

uct in a way that retail could never hope

While record clubs may have a lower

deed playing on a different field.

filiated with the clubs.

to match, they say.

own operations.

Record clubs make consumers offers that seem too good to refuse, including the newly ubiquitous "nothing more to buy ever" promise. CDHQ, far right, is a new marketing spinoff of Columbia House targeted at a younger demographic. The two clubs spend about \$150 mil-

the record clubs was dismissed in the early '60s. In 1962, the FTC charged Colion per year in print advertising, record lumbia with unfair and monopolistic club sources say. trade practices, but that complaint was settled, with Columbia House walking away virtually unscathed.

While record clubs have long been a thorn in the side of music retailers, many retail chain presidents privately criticized Bill Teitelbaum, National Record Mart chairman, when he attempted to mount a class-action lawsuit against the clubs in 1991, and many did not respond to his initiative.

HARSHER CLIMATE But retailers have since grown in-

creasingly exasperated by what they call harmful practices employed by record clubs and by the retail sector's mass merchants, which they say lower the perceived value of CDs and make record stores appear to price-gouge their cus-

Weak industry sales and a price war have meant that about half the country's sins are having trouble retaining profitability, while the other half is having trouble, period.

Over the last five years, record clubs have grown much more aggressive in their marketing initiatives, fueling the belief among merchants that the clubs steal business from retail.

other nationally recognized musician or

entertainer shares [the Winters']

unique physical features," the suit says.

1995 series "Riders Of The Worm And

Such" features a pair of half-human,

half-worm characters named Johnny

and Edgar Autumn, who are depicted

as "having white-pale skin, long white

hair, and red eyes . . . and, with respect

to the code-named 'Johnny Autumn,

wearing a tall, black top hat, which

plaintiff Johnny Winter does wear and

To avoid any doubt about the proper

is known to wear while performing on

way to decipher the code employed by [the defendants]," the suit continues.

one chapter of the series was titled "Au-

"This chapter title is a one-word mod-

ification of the famous first line from

Shakespeare's play 'Richard III': 'Now

is the winter of our discontent." the suit

gal affairs department seeking com-

nent on the suit had not been returned

Calls placed by Billboard to DC's le-

stage and in publicity photos.

tumns Of Our Discontent."

at press time.

coording to the suit. DC's five-part

A NARM study, presented at last ear's convention, found that 72% of club members are heavy buyers at re tail, suggesting that club sales cannibalize revenue from record stores.

Retailers blame the industry price war on music manufacturers, due to what they perceive as the manufacturers' unmitigated support of Best Buy and Circuit City, the two main chains fueling loss-leader pricing strategies.

PLEAS FALL ON DEAF EARS And retailers are frustrated that

many of their pleas to labels, asking them to attempt to check record club practices, seem to fall on deaf ears. However, last year, Virgin, MCA, and Geffen pulled out of the record clubs. But this year, sources say, PolyGram

and EMI Music North America have renewed their commitments with the clubs, taking large advances without doing anything to address retailers' com plaints. A spokeswoman for EMI de lines to comment; a PolyGram spokeswoman had not returned a call

eeking comment by press time,

A March 1 segment on record clubs on the "CBS Morning News" once again had music merchants up in arms. That segment, based on an article in Consumer Reports magazine, told 3 million viewers that, in general, shopping at home is more expensive than going to stores but that music is one of the few products that can be purchased more chesnly via direct marketing. The report encouraged viewers to by-

pass record stores; music shooners were advised to join a record club, through which, after meeting the obligations of the introductory offer, they would be able to purchase CDs from Columbia House for about \$5 and from BMG Music for about \$4. Of the two clubs, the show rec-

ended BMG Music to its viewers Of the possibility of a class-action lawsuit, the president of one of the largest chains in the country says, "If that law

firm can present an argument that it can break through the licensing agreement and prove that retailers have a case, we would be fools not to shake the tree. It took me a long while to come around to that way of thinking, but the more I look at all the advertising, with the free CD offers, we can't match that. "I have no problem with the record

clubs if it is a level playing field," he adds. But there is no way you can tell me there is a level playing field with marketing offers like the clubs use."

While record club executives decline to engage in any legal discussion, they are eager to defend their business practices, which they say are beneficial to retail and record labels, in addition to their

get co-operative advertising funds from labels. And record clubs print advertisements and other literature themselves, which is very expensive, even without taking into consideration that last year the cost of paper shot up by 60%. For the most part, clubs manufacture their own CDs, and if they get stuck with

extra supply, they cannot return the excess to labels or sell it off to cutout distributors, proponents of record clubs point out.

Record clubs also pay substantial adcances to labels. Also, they have a much higher risk associated with uncollectable accounts than do other distribution One industry executive, who once

oversaw a record club from a corporate position in the company that owned the club, says, "Record clubs are truly a different business than the catalog business or other direct-marketing vehi-

The executive says the record club business model induces a high volume of transactions, but the fallout of that strategy is that the clubs have high turnover. To combat that and recoup their investment, clubs must spend a lot of time and money ensuring that they keep members beyond the introductory orders.

In addition to running a different business record clubs service a different. consumer than does retail. "Out members are people who enjoy the convenience of shopping at home," savs a Columbia House executive.

The NARM study last year found that where club membership and retail customers overlap, there is some cannibalization of retail sales. The study found that before joining a club, consumers bought, on average, 22 CDs per year from retail. After joining a club. they bought only 16 from retail

But overall, the study suggests that record clubs stimulate buying, since in e year in which members averaged 16 CDs from record stores, they also ought, on average, an additional 17 CDs from the club, for a total of 33, 11 more than they bought per year before becoming this members

pensive than retail, and record clubs are even more expensive than direct marketing," says one club executive, "We do heavy transactions. We can do 1 million a day, either handling people joining, fulfilling orders for existing members, or servicing those members in other ways. Our costs are substantially higher than

> Marketing costs, either from adver tisements or communicating with mem bers, including printing and paper, can absorb as much as 35% of record club revenues, sources say.

Unlike retailers, record clubs do not

RIAA RELEASES '95 PIRACY STATISTICS (Continued from page 6)

emerging technology that is altering the legitimate marketplace, are forcing pirates to find new niches for music piracy," says D'Onofrio. 'As a result, our efforts are now

measured less in terms of units seized and more through the success of deterrents, such as civil proceedings, which provide for significant financial penalties and are proving effective in combating new forms of piracy," he adds. Another major gain is hoped for as

a result of the biggest counterfeit bust ever, which resulted in a crimi nal suit filed by U.S. attorney and federal law officials last November in Philadelphia. Authorities shut down a six-state piracy operation worth an estimated \$96 million in displaced sales. With RIAA help, that three-year investigation has culminated in felony indictments against 17 individuals, as well as a raw-materials supplier. RIAA was also involved in the suc-

cessful appeal of a lawsuit against the large Cherry Auction swap meet and its owner for contributory infringement and vicarious liability. Swap meets and flea markets have for years been viewed by authorities as breeding grounds for pirate vendors. The appellate court's decision clar-

ified that swap-meet and flea-market owners cannot ignore illegal activities on their premises.

D'Onofrio says that the third-party-liability aspects of that case have broader implications for those involved in supplying raw materials to counterfeiters, as well as companies who provide services related to emerging technologies.

ANTI-PIRACY STATISTICS, 1993-95 1995

Product Seized 1993 1994 Counterfeit/pirate casse 2 037 917 1 212 110 1 105 326 Counterfeit/pirate CDs 17 845 14 845 25 652 Counterfeit/pirate LPs 83 445 13 675 Counterfeit/pirate cassettes 155 385 370 600 158 630 (raw materials) Source: Recording Industry Assn. of America

The action notes that blues-rock inger/guitarist Johnny Winter and his evboardist/vocalist brother Edga ere born with the genetic condition alinism; albinos are characterized by hite hair, pale skin, and pink eyes. "No

IILLBOARD MARCH 23, 1996

SALES OF ANDY GRIFFITH'S SPARROW SET SPURRED BY TV

The television commercial for the album was filmed in the Smoky

album was filmed in the Smoky Mountains; Griffith wrote the spot himself. EMI Christian Music Group

chairman and Sparrow Records founder Billy Ray Hearn says that marketing Griffith through television makes perfect sense. "That is his strength—the TV au-

dience," Hearn says. "You can't flip the TV channels without finding him on."

The follow-up retail campaign will be similarly ambitious and wide-

reaching, the label says.
Hughes says the album will be sold not only in mainstream and Christian music retail outlets, but in supermarkets, pharmacles, Sam's Club outlets, and numerous other

avenues.

Griffith is the national spokesman for Shoney's Restaurants, and Hughes says Sparrow is exploring ways to utilize that tie-in as well, including possible sales in the restaurants. There is also a possibility that the project may be sold on the QVC cable channel.

The album is being distributed to the Christian bookstore market through Chordan, the distribution arm of EMI Christian Music Group, and to the general market through Coma

The television marketing has been handled by Northport, a marketing firm based in Northport, NY. "They are also marketing to the l'American Assn. of Returel Fermagazines that are geared heavily (toward) TV viewers," Hughes says. "I do think the key to our marketing will be to build off the notoriety of who Andy Griffith is and to make sure that this album is absolutely Hughes thinks the momentum the

Hughes thinks the momentum the album has gained via television marketing will propel retail sales

keting will propel retail sales.
"We feel that both markets will
complement each other," he says.
"We feel that people who have seen
the commercial on TV but are not
direct-response buyers will see the

product at retsil and buy . . . We also feel that the exposure in retail will help reinforce this product to those people who are buying it on TV. We think it is a real partnership between both."

The TV campaign will continue even after the in-store date, the la-

bel says.

Bruce Krapf, manager of
Nashville's Baptist Bookstore, says
he expects the album to do well because Griffith is a familiar face to

cause Griffith is a familiar face to consumers. He sgrees that consumer awareness of the product via the TV ads

will be an in-store boost.

"We've already had a customer come in and want to special-order it," he says. "It's definitely something we want to carry."

MIXING MUSIC AND MINISTRY
For Griffith, whose television credits include long-running starring roles in the classic "Andy Griffith Show" and the current "Mat-

lock," recording a gospel album was s return to his first two loves: music and ministry.

A native of Mount Airy, N.C.,

Griffith took music lessons from a Moravian minister as a teenager and attended the University of North Carolins at Chapel Hill sa preministerial student majoring in sociology. Looking to combine the two call-

ings, Griffith says, he visited the bishop of the Moravian church in Winston-Salem, N.C., to ask if he could major in music and still be a minister. The answer, he recalls, was no. Griffith opted to pursue music

and upon gradustion begsn teaching high school choral music and conducting the choir at the First Baptist Church.
In 1952, Griffith decided to go to

New York to pursue a singing career. His hopes were dashed when, after sn sudition, he was told he didn't have a good voice and would never make it in musical theater. Dejected, he returned home to North Carolina and began writing. comedy monologs. He eventually found work as an actor and comedian. The rest, as they say, is history. "I've now been in show business

"I've now been in show business 44 years, twice on Broadway," the 69-year-old entertainer says. "And that man was right. I didn't make it as a singer."

He may not have made it as a singer, but he has sung on his television shows and had a gospel album

out on Capitol 25 years ago.

The ides for his current project began when producer Steve Tyrell (Linda Ronstadt, James Ingram) was on the set of "Mattock" working on music with Randy Travis for an

episode in which Travis was appearing.

Tyrell mentioned the project to BMI's Del Brysnt, who connected him with Hearn.

Griffith says he thoroughly enjoyed working on "I Love To Tell The Story" and is pleased with the results.

"We had the finest studio singers and musicians in the world," he says. They included drummer Carbos Vega and bassist Leland Sklar. "The beauty of it was that most of them weren't familiar with the literature, so they gave it a little different slant than you might get otherwise." The album that was marketed on

television will be slightly different from the retail set. "We recorded 36 hymns altogether," Hughes says. "We put 38 songs on the TV package, and we have 25 of the same hymns going to the retail package. That's the primary difference between the packages... We have a few extra hymns hidden sway in the back for future plans and projecta." Some of the selections on the al-

bum are medleys that combine two or three songs that have similar lyrical content. For example, "Shall We Gather At The River" and "Will The Circle Be Unbroken" are combined, as are "Sweet Hour Of Prayer" and "What A Friend We Have In Jesua."

Among the songs that were recorded as stand-alone selections are "How Great Thou Art," "Precious Memories," "Wayfaring Stranger," "Whispering Hope," "Amszing Grace," and the title track.

"I was straid of 'Amazing Grace,' because everybody has sung it," Griffith says. "But I am so proud of our version, because our version is not the soft version you hear so much, it's the triumphant version. I like that. That's one of my favorites."

Griffith says that embarking on a

new career as a gospel singer has been an unexpected pleasure. "I never had an idea I would have

an opportunity to do something like this," Griffith says. "Nor did I have any idea it would turn out to be this good... I never thought I had as especially good voice, even when I was trying to train to be a singer But I sit and listen to this, and I'm thrilled by it every time I hear it. St I get a little blessing from it my



colf

Geoff Majfield

BIG SCORE: HIp-bop nets that open with large numbers usually fade quietly, which makes the continued growth of the Fugues a compliging stary. After Fugues are in the Fugues a

one-week sum of 126,000 units, which narrows the gap between them and No. 2 2Pac (150,500 units) to 19%. Last week, 2Pac was ahead by a 76% margin. On the R&B list, which is determined by a select panel of stores, a 9% gain pushes the Furces usst 2Pac.

Why have the Fugees continued to grow, while other hip-hoppers have fad-

ed? The answer is a two-song attack that has crossed radio format boundaries.
While it is still too early to say how far this set will go, "The Score" is starting to
smell like a No. 1 album. Keep your eyes on it.

TELEVISION'S OOMPH: From week to week, a few examples on The Bill-

board 200 show how TV can affect music sales, but this week's chart it especial; brutfuld. The glow of the Grammys can last as long as two weeks for some albums, which explains the 9,000-unit gain that further entrenches Alanis Morissette at No. 1251,000 units,), while the multi-artist 1966 Grammy Nominees' set excets 20-16 with a 105% gain.

Another Grammy beneficiary, Coolio (12-0), also continues to cook, but he

kept his profile high with an appearance on "The Tonight Show With Jay Leno" March 5 and a slot the following night on the fledgling Blockbuster Entertainment Awards show. Also cashing into a "Tonight" Blockbuster paralay is Celline Dion, who, on the eve of her new album's debut, sees her previous one jump 30 places to No. 114, with a 19% each.

Despite a shift from June, when it competed with reruns, and a move from

CBS to the upstart UPN on the first night of Wednesday programming in that reservoir's history, a Blockolauser Avantes seem to be a catalyst. In addition to the gains by Don and Cools, the Blockolauser's other three musical passed to the gain by Don and Cools, the Blockolauser's other three musical passed no. 6 (80,000 unit for the tweek.) Than Schraw blacks to No. 7, and All-4-One re-enters at No. 188. All this from a show that ranked 19sed for the week with re-enters at No. 188. All this from a show that ranked 19sed for the week with a Cartaing and at share. These sales splitted seem oppositely cutous when you consider that last summer's hungard airing of the awards show bardy made a Dist. If you ready want to be a smaned by the power of the table, ocked out or

Pacesetter, Michael Bolton, whose sales more than double [97-34]. What accounts for the 122.6% improvement? Believe it or not, the spark plug appears to be a repeat episode of Oprah Winfrey's talk show. The next cound you hear will be publicists grabbing their phones to try to book an act with Oprah.

FIRSH BORSES. Although altern sales are down a his from last week, now blood should excite next week's Billion 200. The March 12 since brought to stores the new Bon altum, boosted by the inclusion of the single "Because Year Loved Me' in the more' Up Conce & Percental and the absormationed YE or; possure, along with an experty astricipated set by Sting, Sting's last title, a bestof callecting, thickness in Nr. in 1916, with the laste regular absorma. 1856 W Ten of callecting, thickness in Nr. in 1916, with the laste regular absorma. 1856 W Ten peaked at Nr. 0.4 and in still charming after 107 weeks. Don't propose Also due to chart next week's a new about from "Weited A" Yankowic.

Also due to chart next week is a new anoum from "Weird Al" Yankovic.
When this guy grabs a gimmick, he sells well, and if you saw the Coolio coffure
that he sported at January's American Music Awards, you know he's got one
now. MTV is giving good exposure to his spoof of "Gangsta's Paradise."

Others in that March 12 state: Kiss, Mr. Big, Afghan Wigs, Itzhak Periman, and the John Tesh Project. Can you say "celectic"? I knew you could. CH-CH-CH-CHANGES: This week's chart reflects a change of label names

on the transfer of the state of

'BIBBIDI BOBBIDI BACH' IS CLASSICAL FUN (Continued from page 10)

from the "Guess The Composer" contest revolving around "Bibbidi Bobbidi Bach" that Delos is sponsoring with some 250 public and commercial radio stations. The label is providing the stations with "Bibbidi Bobbidi" CDs to give to winners.

On both the public and commercial airwaves, "Heigh Ho! Mozart" has proved to be a favorite. In fact, last week, the album was nominated for a "Performance Today" New Horizon award by National Public Radio (see story, psge 10). At commercial WQRS Detroit, PD Dave Warner, save that "Bibbidi

Dave Wagner says that "Bibbidi Bobbidi Bach" is a natural: "A sequel is smart, because a lot of people get their classical music from the movies. And Disney themes are special—when we play 'Heigh Ho!,' people go nuts."

Donald Fraser, the orchestrator

Donatt Fraser, the orthestrator and conductor for both "Heigh Ho!" and "Bibbidi Bobbidi," says that if people liked the first album, they'll love the new one. "I was wary on the first one, scared that it could be real schlock," he says. "The great accep-



tance of 'Heigh Ho!' helped free me up, so I took the arrangements a bit further this time."

Some of the highlights of "Bibbidi

Some of the highlights of "Bibbid Bobbid Bach" are "Chin Chim Cher-ee" from "Mary Poppina" in the style of Pachelbel, "Someday My Frince Will Come" from "Snow White" as Berlios, and "Bibbid Bobbid Boo" from 'Cinderella" as Bach. The album slao features songs from the recent Disney hits "Toy Story," "Pocshontas," "The Lion King," and "Aladdin" done as Bern-

stein, Vaughan Williams, Gregorian chant, and Chopin, respectively. As with "Heigh Ho! Mozart," "Bibbidi Bobbidi Bach" showcases

performances by the Delos stable of acts, including pianist Carol Rosenberger, the Shanghai Quartet, and the English Chamber Orchestra, conducted by Fraser. Fraser's favorite arrangement is

his take on "The Ballad Of Davy Crockett" done in the manner of Aaron Copland. ("When I was s kid, I was Davy Crockett," he says, by planned symptonic tour of the U.S. in support of "Bibbidi Bobbidi Bach" will showcase Fraser's fulllength arrangement of "Davy Crockett" as a 20-minute ballet

According to Fraser, "Bibbidi Bobbidi Bach" may not be the end of the classification of Disney tunes: He thinks he might have one more album in him. That sounds good to Tom Bartunek, PD of WQXR New York. "These albums show that there can be fun in classical musle," he says. "And the whole spectrum of our audience responds to that."

96

GARRAGE'S SERENDIPITOUS SUCCESS

Manson says it was the mutual disdain for the band's first meeting that dain for the band's first meeting that pulled them together. Along with Manson on lead vocals and guitar and Vig on drums, Garbage includes Duke Erikson on guitar, bass, and seyboards and Steve Marker on guitar. Vig and Erikson had played torether in a band called Spooner. Vig and Marker are partners in Madison,

Vis.-based Smart Studios, where

Vig produced "Garbage" with the "We all got on so well, and when they asked me what I thought and I sid, 'I felt it went borrible,' they aid, 'Good, we feel that, too,' and they asked me back," says Manson, whose Radioactive band Angelfish was breaking up at the time she was approached by Garbage. (Manson remains signed to that label for five more albums.) "When I came back. I lelt more confident that they wanted

ne, and it just clicked." The success that the band is now experiencing has "totally caught ervone by surprise," says Manson. The album has spawned three singles: "Vow," "Queer," and "Only Happy When It Rains." The videos for the latter two became MTV Buzz

Last year, "Vow" peaked at No. 26 n Modern Rock Tracks in June and at No. 97 on Hot 100 Singles in July. "Queer" reached No. 12 on Modern Rock Tracks in November but failed to garner enough top 40 spins to land it on Hot 100

This week, "Only Hsppy When It Rsins" is No. 18 on Modern Rock Tracks and No. 65 on the Hot 100. The band's songs are published by ondor Music.

Paul Kremen, GM at Almo Sounds, which is owned by A&M Records cofounders Herb Alpert and Jerry Moss, likens the development of Garbage to a good day of skiing. When everything is perfect, the now is powdery, the sun is warm, and it all comes together and the world looks besutiful," he says. "This proect is like that. Everyone listened to this record, really paid attention, and we got enthusiastic support from veryone. This is how the music business should be; people listened to the nusic and just got off on it."



The first two radio programmers to get behind Garbage were Marco Collins, music director at KNDD (the End) Seattle, and Lisa Worden, music director at KROO Los Angeles, who both stumbled across Garbage's vengeance-filled "Vow" in U.K. CD magazine Volume in May

"This album is one of my top three albums last year," says Worden The songs are simply awesome and 'Vow' was so in your face, it really

stood out on the air." However, when modern rock radio pounced on "Vow," the album wasn't due out for another three months because Garbage was still recording the set (it took a year to do so), and the label didn't have the opportunity to capitalize on the band's populari-

Bob Bortnick, director of A&R st Almo, says the album took so long to finish because Vig was producing Soul Asylum's Istest effort, "Let Your Dim Light Shine," and because the songs were being "piecemesled together in the studio

Since "Vow" never got its full chance at radio and video (the clip only appeared on MTV's "120 Min utes" and local outlets), it may be reserviced, according to Robert Smith, head of marketing at Geffen. The more dance-oriented "Stupid Girl" is also a contender for the next single. John Artale, purchasing manager of the 139-store National Record Mart chain, says "Queer" may have been too odd to become a huge hit, while "Only Happy When It Rains"

contains a more obvious hook. "We thought the album would've

impacted earlier than it did, but it just took the right video and song to push it over the edge," says Artale The label officially goes to top 40 radio with "Only Happy When It Rains" March 26; however, many outlets in the format, such as WHTZ (Z100) New York, have already been

playing the song.

Bill Gamble, PD at modern rock WKQX (Q101) Chicago, says, "The song is accessible to both sides of the format; it works in the company of Nine Inch Nails and probably with Natalie Merchant

"This is starting to feel like a hit," says Smith. "It's been really satisfying, from the first days of knowing we had a great record and a great band to months later when it finally broke through the clouds. Our main task now is to make 'Only Happy

When It Rains' a very big hit. Performing at some modern rock station-sponsored holiday concerts in November and December of 1995. most notably KROQ's Almost Acoustic Christmas, helped pave the way for the band's success, accord-

ing to Kremen. To say this is a radio-driven proect isn't 100% true," says Krem MTV had a lot to do with it, [as did] touring and the fact that this band

did everything they needed to do. Every market they play, we see sales double and triple."

Ironically, Bortnick says, Garbage had no initial plans to tour. Manson says the band changed its mind after it had fun making the "Vow" video clip, for which director Sam Bayer opted to go with the group perform

ing live to tracks. After a short winter tour and some radio shows, Garbage, which is

booked by Kevin Gasser at Creative Artists Agency, hit the road in early March for a tour that keeps the group in Europe for two to three weeks. Garbage returns to the U.S. in April for dates through the sum-In another twist of irony, Almo

nearly missed out on signing Garbage, which is signed to the BMG-distributed Mushroom U.K. Records, for all territories except North America, Mushroom was looking for a North American partner when Bortnick met with the band's managers, Shannon O'Shea and Meredith Cork at SOS Management Ltd., in London. Bortnick explains, "They were the

best-sounding demos I ever heard. I was really knocked out, but I didn't say anything. I had only been at Almo for a few weeks, and there were tons of lother labels! throwing money at them. I got a call from Shannon asking why I didn't say anything, and she said that the band

liked the idea of working with a new company. The band was also very aware of the A&M legacy and are huge [Herb Alpert & the Tijuana Brasel fone

Bortnick says he was nervous about meeting with the band, and the band, in turn, was nervous about meeting with Moss. Nonetheless, the group sent a garbage truck to pick up Moss from the airport in Madison

when he came to meet the band for the first time Both Smith and Bortnick say the possibility of releasing a B-sides alhum has been tossed around in marketing meetings.

An album's worth of live recordings and B-sides recorded for the band's U.K. singles is already in the can. However, Smith says he wants to wait until the time is right to release such a collection.

"We recorded about eight songs for the U.K.," says Manson. "We went in and recorded three in a night. It was great fun to do, and we're having a laugh with some technoev sounds and dub mixes of songs We have a house mix of 'Dog New Tricks.' We took great thrill in pack aging the singles in the U.K., too, We did aluminum sleeves, rubber sleeves, and a hologram sleeve The band has also recorded the Vic

Chesnutt song "Kick My Ass" for the singer/songwriter's "Sweet Relief tribute album, which is due in June on Columbia

"What I don't want to see happen is

people saying, 'Let's do a [public televi-

sion! show and sell a lot of records. It's

Beug emphasizes that artist selection

is paramount for programs on public

television and mentions future projects. including one with Rickie Lee Jones; a

Tom Petty special titled "400 Days,

which documents the artist's last tour

and a new R.E.M tour film. The latter

Beug also says that shows featuring

Los Lobos and Enya are in development

will most likely air initially on MTV.

not that easy." he says.

WARNER, REPRISE TEAM WITH PBS ON LONGFORM VIDS (Continued from page 9)

R.E.M. Rough Cut," aired in August

1995 (Billboard, Aug. 26, 1995). The Pretenders' "Isle Of View" bowed in December 1995 More recently, public TV stations de-

buted "Loreena McKennitt: No Journey's End" March I and "Peter, Paul & Mary: Lifelines" March 4. According to John Beug, senior VP of

creative services and marketing at Warner Bros., longform programming on public television and other outlets such as Bravo (which aired a k.d. lang special) provides a unique way to reach

"We are addressing a whole demographic that doesn't watch MTV but wants to be entertained and see music that is a little smarter," he says.

While such acts as R.E.M. and lang have been featured heavily on MTV and VH1, "there are certain significant types and kinds of music programming that don't specifically fit on MTV," Beug says. "And MTV would be first to ac-

knowledge they don't fit." Still, Niki Vettel, VP of planning and development at American Program Service, which cleans public television programs on a market-by-market basis.

says that she was initially wary when Warner Bros. contacted her. "When I was first spproached with the R.E.M. project, I needed some con-

vincing that stations would [pick it up]," ssys Vettel. "We typically deal with an older demographic, but here was a very stylish program. 'It turned out stations were thrilled to have the show," she continues, "Our pro-

grammers are really working to cultivate a vounger audience." Vettel says 108 stations added the

special to their lineups. The success of "R.E.M. Rough Cut" bolstered the interest of public television and Warner Bros, in working together and paved the way for programs featuring such artists as Celtic vocalist According to SoundScan, sales of

McKennitt's album "The Mask And Mirror," which was highlighted in her public TV program, increased 25% following the initial broadcast. For McKennitt, however, the decision

to run a program was not only a good way to reach her audience, but also a means of supporting public broadcast-

I feel that public broadcasting the world over is integral to the fabric of democracy. Within the media there are conflicting interests: those of informs-

tion dissemination and those of entertainment," she says. According to the artist, the show was tailored for audiences of public TV. In-

cluded with performance shots of McKennitt are interviews that discuss

the historical, religious, and mythological influences on her songs. Tve been very loath to have aspira-

ions for my music or to have a set agenda," says McKennitt, "But if I were to have one, it would simply be to pique people's curiosity about certain things they may not have known or may look at

in a different way.

Beug warns that not all music programs on public television can be beneficial to the artists or the stations, which may feature the programs during pledge periods as a means to draw "We have to be a bit careful with these

broadcasts," he says, "Stations cannot think this is the cure-all, end-all to getting new subscribers or pledging. We need to be selective about the shows that are done and be careful not to hum out.

for public television. HANCOCK IN ASIA (Continued from page 6)

international interest in the American art form.

Joining Hancock and the jazz stars for the multination tour are Institute students Darren Barrett, trumpet; Ig-

naz Dinne, saxophone; Ofer Ganor, guitar; Jamal Haynes, trombone; Keala Kaumeheiwa, bass; Helen Sung, piano; and Sean Thomas on drums, along with PD/saxophonist Carl J. Atkins. The Thelonious Monk Institute of

Jazz Performance is located at the New England Conservatory of Music in Boston. (The main Monk Institute of Jazz Studies is located here.). Hancock will resume his promotion

of "The New Standard" after the tour, according to Verve executives. The new album is being heralded as an update of the decades-old tradition of iazz-album interpretations of older standards. Instead of focusing on evergreens of

the '20s through the '50s, Hancock and his group interpret songs by Sting. Sade, Don Henley, Peter Gabriel, Stevie Wonder, and other latter-day hit makers that have achieved the status of new "standards." BILL HOLLAND

SOCIETY LOSES WHEN ARTS FUNDING IS CUT (Continued from page 5) is amazing. But we will be dimin-

nance of the mass media-are left to wither away, we will be poorer for it. Richness in the arts has to do with

depth and variety, not with adaptation to the marketplace. What will happen if the worst ocurs and there's a severe loss of funding? To some extent, we'll nev know. We'll never know who might

have become better people or perhaps schieved greatness if only they had been inspired to tap into their creativity. It will be ss if an endangered species has become extinct. and we would be left to wonder what good the arts might have offered in the future, what diseases might have

been cured, and what the arts might have taught us about ourselves. Sure, there was jazz before the NEA, and there will be jazz after the NEA-the same for opera, classical music, etc. The dedication of artists

ished as a nation. Societies in which the arts no longer flourish and in which the arts are no longer valued. regardless of commercial interest. are without creativity and imagination. Inevitably, their growth is stunted from lack of nourishment, and society decays. That's the case with dictatorships

Dictators despise art, because people are easier to control when their imaginations are circumscribed When the populace thinks more creatively, more freely, dictators become afraid. In formerly communist Eastern Europe and in Nazi Germany, freedom and politics were openly discussed in only one forum-

underground jazz clubs! This was no coincidence. Art and freedom are inextricably linked. We need more of

both not less

BILL BOARD MARCH 23, 1996

34 Laid Off From Atlantic

Cuts Meant To Streamline Company

NEW YORK.... Atlantic Records has cut 34 low- to mid-level staff positions in an offert to streamline the label under Val Azzoli, who was pro-moted to co-chairman/co-CEO of the Atlantic Group in January. More than two-thirds of the cuts. which included employees in the

company's offices on both the East and West coasts, were of staffers in back-office positions. According to a source, fewer than 10 of the cuts were from the creative and marketing departments.

An Atlantic representative terms the layoffs "minor adjustments,"

saving that Azzoli made the cuts in an effort to run the label more effi-

ciently and to "solidify Atlantic's position in the '90s and beyond." For the past two years, Atlantic has been the top label in Billboard's year-end wrsp-up. The decision is based on rank and number of al-

bums charting on The Billboard 200. The label has already had strong success in 1996 with Seven Mary Three and Tori Amos and has spring releases planned from Hootie & the Blowfish and Stone Temple Pilots.

MELINDA NEWMAN

PAVAROTTI PROJECT GETS BEHIND CHARITY

er participating artists.

Although London does not have rights to release singles from "Pavarotti & Friends," the album has been serviced to rock and modern rock outlets, according to Bar-

Carter Alan, music director at modern rock WBCN Boston, has been one of the project's early supporters, spinning "One" a couple of times before being deluged with calls from listeners inquiring about the recording.

"There's a constant demand for new U2 music, so this is something we can play while we're waiting for their new album," he says. Alan adds that the first play of

"One," on the station's "Nocturnal Emissions" show, generated at least 10 phone calls and a slew of E-mail. The interest built from there, and now the cut is in active rotation at WECN

Barbero says he hopes that "Pavarotti & Friends" will continue to receive exposure throughout the summer as a result of planned PBS broadcasts of the 1995 concert. This year's "Payarotti & Friends" extravaganza will take place three months earlier than usual, in June. Consequently, that concert is likely to spark interest in the current alhum which is based on the 1995

CHART-TRACK BUY

Continued from page 6) "We have highly flexible, state-of-

the-art systems. Everything bas been upgraded in terms of technologv.

. "We are very pleased to assist the launch of a young and dynamic company in the arena of music and software charts," said Bob Nielsen, managing director of the Gallup Organization in London, in a prepared statement. "John and his team are talented and committed and know the market well."

project on behalf of himself and the

Among the confirmed partici-

pants for the upcoming "Pavarotti & Friends" show, according to Barbero, are Elton John and Eric Clapton: on the unconfirmed list are Boyz II Men and Sheryl Crow. In the U.K., where "Pavarotti &

Friends" is due for release Monday (18) the project is unique in that it is being racked in the pop/rock and classical sections in record stores. Rod McLennan, senior product manager at the U.K.'s largest music chain, Virgin/Our Price, says the album will have "a very broad appeal. and we're anticipating it will do very

McLennan says that although the release may not match the massive success of the Pavarotti/Carreras/Domingo "3 Tenors" album, Virgin/Our Price will support "Pavarotti & Friends" with prominent in-store placement. He adds, however, that he regards the album as a pop/rock title rather than a classical work, even though it will be merchandised in both sections of

McLennan's view is shared by representatives at Decca U.K., which is releasing the album in that territory. A Decca spokeswoman says that while classical aficionados will warm to the album, the bulk of its appeal will be among fans of the rock acts appearing on it, especially U2, the Cranberries, Bolton, and Meat Loaf. She adds that Decca will support the title in the U.K. with TV

Pavarotti has helped raise visibil-

ity for the release by undertaking a media campaign that has included an interview in leading U.K. monthly magazine Q.

Barbero notes that the first "Payarotti & Friends" album, featuring Sting and other global pop stars, has sold approximately 1.5 million copies worldwide and that its successor, featuring Bryan Adams, has sold nearly 1 million units worldwide.

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MARKET WATCH A WEEKLY NATIONAL MUSIC SALES REPO

YEAR-TO-DATE

1995 TOTAL 121,502,000 122,346,000 (DN 0.7%) ALBUMS 107.033.000 104.190.000 (DN 2.6%) SINGLES 14.465.000 18.156.000 (UP 25.5%)

YEAR-TO-DATE SALES BY ALBUM FORMAT 1995 68.332.000 74,221,000 (UP 8.6%) CASSETTE 38.536.000 29.630.000 (DN 23.1%) 165,000 339,000 (UP 105,5%)

12.748.000

AST WEEK 12 483 000

CHANGE DOWN 2.1% THIS WEEK

11.729.000 CHANGE DN 8.7%

10.455.000 ST WEEK 10.352,000

CHANGE UP 1%

THIS WEEK 10.084.000 CHANGE UP 3.7%

SINGLES SALES THIS WEEK 2 293 000 ST WEEK

2 131 000 CHANGE UP 7.6% THIS WEEK

> 1.645.000 CHANGE UP 3.9%

ALBUM BALES BY FORMAT

| ı | | WEEK | WEEK | CHANGE | THIS WEEK | CHANG |
|---|-----------------------|---------------|-----------|--------------|-----------------|--------------|
| ı | CD | 7,343,000 | 7,279,000 | DN 0.9% | 6.347,000 | UP 15.7% |
| ı | CASSETTE | 3,083,000 | 3,040,000 | DN 1.4% | 3,719,000 | DN 17.1% |
| ı | OTHER ROUNDED FIGU | 29,000 RES | 33,000 | UP 13.8% | 18,000 | UP 61.1% |
| į | COMBU E | D EBOM A | NATIONAL | SAMBLE OF BU | ETAIL STORE AND | BACK SoundSo |

SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

Celine Dion Finally Gets Her Day

by Fred Bronson

THE LONG DAY is finally over. After 16 record-break-ing weeks, "One Sweet Day" by Mariah Carey and Boyz 11 Men tumbles to No. 5. It is replaced at the top of the Hot. 100 by Celine Dion's "Because You Loved Me" from the film "Up Close & Personal." This is Dion's second chart-topper, after "The Power Of Love" in 1984.

Amazingly, Carey has monopolized the No. 1 position for 24 of the last 25 weeks. Since Sept 30, 1995, when "Fantasy" entered at the top, she has been No. 1 every week except for the lone seven days when

Whitney Houston's "Exhale (Shoop Shoop)" ruled. And, as William Simpson of Los Angeles points out, Carey and the Boyz tied the record for the longest consecutive stay at No. 1 for an artist.

Boyz II Men were also No. 1 for 16 weeks in a row, when "I'll Make Love To You" had a 14-week run that was followed immediately by the first two weeks of an interrupted six-week run for "On Bended Knee." Elvis Presley was the first artist to be No. 1 for 16 weeks in a row, when "Don't Be Cruel"/"Hound Dog" held sway for 11 weeks in 1956, followed for five weeks by "Love Me Tender." "Because You Loved Me" made an exceptionally fast

climb, debuting at No. 36 and then moving to No. 5 last week. But it is only the second chart-topper since Sept. 2, 1995, to not debut at No. 1. Since Michael Jackson's "You Are Not Alone" became the first single to enter in pole position, the only other title to sctually climb to No. 1 was "Gangsta's Paradise" by Coolio Featuring L.V.

By moving to No. 1 for the week ending Saturday (23), the Dion single marks the first time in 1996 that a new song has hit the summit. The previous record was set in 1993 by another soundtrack tune, "A Whole New World" from "Aladdin" by Peabo Bryson & Regina Because You Loved Me" is not the first collabo

tion between Dion and songwriter Diane Warren: this is their fourth chart single together. Until now, their most successful partnership was on "If You Asked Me To,"
which hit No. 4 in 1992. "Because You Loved Me" is Warren's biggest hit since Ace Of Base's "Don't Turn

Around," which she wrote with Albert Hammond for Tina Turner. The "Up Close & Personal" theme is Warren's sixth No. 1 hit, following Starship's "Nothing's Gonna Stop Us Now," Chicago's "Look Awsy," Bad English's "When 1 See You Milli Vanilli's "Blame It On

The Rain," and Taylor Dayne's
"Love Will Lead You Back." With Dion moving to No. 1 and

the Tony Rich Project jumping 4-2, this is only the second week since Nov. 25, 1995, that a song from the soundtrack to "Waiting To Exhale" has not been in the top two. Thanks to a succession of releases from Houston, Mary J. Blige, and Brandy, an "Exhale" single has been No. 1 or No. 2 every week except that of Feb. 17, when "Missing by Everything But The Girl replaced Houston's single in the No. 2 positi

Meanwhile, snother "Exhale" track is ready to spring up the chart. "Count On Me" by Houston and CeCe Winans is the second-highest new entry, at No. 32. It's the third time that Houston has had a chart single with a duet partner, following "Hold Me" with Teddy Pendergrass in 1984 and "It 1sn't, 1t Wasn't, 1t Ain't

Never Gonna Be" with Aretha Franklin in 1989. The highest debut of the week belongs to the Beatles, who enter at No. 11 with "Real Love." That's one rung lower than the debut of "Free As A Bird" a few weeks

BILLBOARD MARCH 23, 1996

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Clive Davis and Annie Lennox



Natalie Cole and Barry Gibb



Tony Bennett, Doug Morris and Clive Davis



and Ahmet Ertegun



Bad Boy President Sean "Puffy" Combs congratulates Faith Evans on her Platinum debut album



and Strauss Zelnick



Antonio "L.A." Reid, Kenny "Babyface Edmonds, Russell Simmons and Roy Lott



Austin congratulates Monica on her Platinum debut album



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Warner's Bob Daly and Carole Bayer-Sager



Casey Kasem



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Country's top female star Pam Tillis performs two somes from her recent Platinum album



Faith Evans rocks the room with "Soon As I Get Home" and Exhale's



In My Room," her #1 hit from the Waiting To Exhale



with "Not Gon' Cry," her #1 hit from Exhale



Chaka Khan performs a stunning rendition of Exhale's "My Funny Valentine," and then electrifies the crowd with "I'm Every Woman"

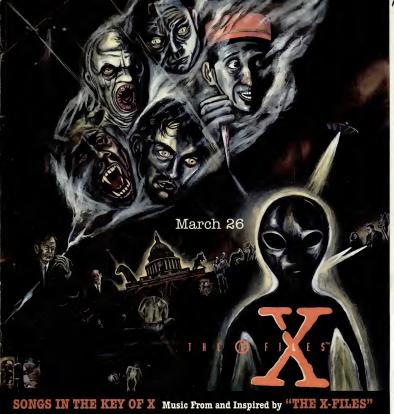
to the Magical Finale



album. Clive Davis, Bill Mechanic, President/COO Fox Filmed Entertainment, Faith Evans, Mary J. Blige, Sonia Marie, Toni Braxton, Album Producer Kenny "Babyface" Edmonds, Chaka Khan, CeCe Winans, Chanté Moore, Whitney Houston and Brandy.



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